

The ART NEWS

ESTABLISHED 1902

VOL. XXXII

NEW YORK, FEBRUARY 24, 1934

NO. 21 WEEKLY



"ANTIMONO"

PABLO GARGALLO

One of the sculptures in metal on view at the Brummer Gallery, New York

PRICE 25 CENTS



"THE MOON AT FULL"

By FREDERICK J. WAUGH, N.A.

EXHIBITION OF
"PAINTINGS OF THE SEA"
BY
FREDERICK J. WAUGH, N. A.

FIFTH AVENUE BRANCH

(Fifth Avenue at 51st Street, Old Union Club Building)

Mr. Waugh was born in Bordentown, N. J., in 1861, the son of S. B. Waugh, portrait painter. He studied at the Pennsylvania Academy of Fine Arts and the Julian Academy in Paris.

He is a member of the Royal Academy of the West of England, Bristol; National Academy of Design, New York; Salmagundi Club; Lotos Club; National Arts Club; Connecticut Federation of Arts; Fellowship, Pennsylvania Academy of Fine Arts; Boston Art Club; Washington Art Club; North Shore Art Association; American Federation of Arts.

He has received the following awards: Clarke prize, National Academy of Design, 1910; gold medal, Buenos Aires Exposition, 1910; \$100 prize, Boston Art Club; Harris bronze medal and \$300, Art Institute of Chicago, 1912; \$100 Connecticut Federation of Arts, 1915; silver medal, Panama-Pacific Exposition, San Francisco, 1915; gold medal, Philadelphia Art Club, 1924; Palmer Memorial prize, \$1000, National Academy of Design, 1929, New York.

His works may be seen in the Metropolitan Museum of Art, New York; Art Institute of Chicago; Museum of Art, Toledo; National Gallery, Washington; Brooklyn Institute Museum; Art Museum, Montclair; Pennsylvania Academy of Fine Arts; Butler Art Institute, Youngstown, Ohio; Bristol Academy, England; Walker Art Gallery, Liverpool, England; Durban Art Gallery, South Africa; Dallas Art Association; Austin, Texas, Art League; Art Museum, St. Louis; Currier Gallery, Manchester, N. H. He is the author of "The Clan of the Munes."

GRAND CENTRAL ART GALLERIES

Knoedle
A Fine
Of Sup

Italian, Germ
And A Few
Embracing
Are Now C

By LAUR

The present e
not alone for th
shown, which on
granted at these
comparative pic
of the psycholo
ists of differen
the span of two
deed a happy t
the showing sid
preme examples
ish, German an
graving and wo
been to emphas
ences of approa
part correspond
dencies of art
ous countries. I
prints, moreove
psychological t
ment of techniq
of absorbing int

One of the fir
the impersonal
of the delightf
guerra School c
tual quality exp
of line of the
Netherlandish
Passion. Again,
of the "Resurre
ist, is strongly
with the keen
manity observa
by the German
which is comm
its phases.

Concentratin
development of
Italy, the abstr
perfect renderin
is seen at its
"Battle of the
more naturalis
"Battle of the
another forem
quattrocento.
"The Last St
Degli Uberti is
religious art of
to a dominatin
sentation of de
mal values to v
rise. The Rob
work of Jacop
and Campagola
and fine imp
this developm
Quite differ
come apparen
engravings of
beginning of
such works as
Master F. V. E
characteristic
Countries, is
careful model
the care with
the garment
rendered. We
sult of this c
perfection: a
drawing and

The ART NEWS

ESTABLISHED 1903

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 24, 1934

Knoedler Stages A Fine Exhibition Of Superb Prints

Italian, German, Netherlandish
And A Few French Examples
Embracing Two Centuries
Are Now On Display

By LAURIE EGLINGTON

The present exhibition is arresting, not alone for the quality of the works shown, which one has come to take for granted at these galleries, but for the comparative picture which it affords of the psychological approach of artists of different nationalities within the span of two centuries. It was indeed a happy thought that prompted the showing side by side of a few supreme examples of early Italian, Flemish, German and French work in engraving and woodcut. The result has been to emphasize the essential differences of approach, which for the most part correspond with the general tendencies of art expression in the various countries. For the connoisseur of prints, moreover, the effect of national psychological trends on the development of technique will prove a matter of absorbing interest.

One of the first things one notices is the impersonality, albeit worldliness, of the delightful Sibyls of the Finiguerra School compared with the spiritual quality expressed in the free flow of line of the almost contemporary Netherlandish Master of the Berlin Passion. Again, the abstract character of the "Resurrection," by the latter artist, is strongly emphasized by contrast with the keen interest in simple humanity observable in the "Visitation," by the German Master E. S.,—a trait which is common to German art in all its phases.

Concentrating for a moment on the development of the art of engraving in Italy, the abstract, yet anatomically perfect rendering of form of Pollaiuolo, is seen at its height in the famous "Battle of the Naked Men." Slightly more naturalistic in expression is the "Battle of the Sea-Gods" of Mantegna, another foremost production of the quattrocento. The hieratic quality of "The Last Supper," by Lucantonio Degli Uberti is a reminder of the early religious art of Italy soon to give place to a dominating interest in the representation of depth in space and the formal values to which this, in turn, gave rise. The Robetta allegories, and the work of Jacopo de' Barbari, Montagna and Campagna, all represented by rare and fine impressions, clearly reveal this development.

Quite different qualities at once become apparent in the Netherlandish engravings of the late XVth and the beginning of the XVIth centuries. In such works as the "St. Simon" by the Master F. V. B., the love of realism, so characteristic of the art of the Low Countries, is clearly revealed in the careful modelling of the head and in the care with which both the fabric of the garment and its flow of line are rendered. We have, as a natural result of this concentration, a technical perfection: a feeling for excellence of drawing and for fine distribution of



THREE NOTABLE EXAMPLES IN THE EXHIBITION OF RARE XVTH AND XVIth CENTURY PRINTS
NOW CURRENT AT THE KNOEDLER GALLERIES
At left: "Death of Lucretia," by Israel van Meckenem; at right: "The Libyan Sibyl," by an artist of the Finiguerra School; above: "The Last Supper," by Lucantonio Degli Uberti.

DI CREDI TONDO GOES TO BUFFALO

BUFFALO.—"The Nativity," a tondo by Lorenzo di Credi which undoubtedly reveals the artist at his mature best, has recently been acquired by the Albright Art Gallery in Buffalo through the Elizabeth H. Gates Fund. It was purchased by Mr. Gordon B. Washburn, director of the Gallery, from Count Pichi Sermolli of Florence, whose family has possessed the picture for more than four hundred years. The Albright tondo is in a nearly perfect state of preservation and is an important addition not only to the Gallery's permanent collection, but to the number of great Italian Renaissance paintings to be brought to this country.

According to Richard Offner, "The Nativity" should be dated within the first decade of the XVIth century, a conclusion arrived at from the proximity of its principal features to those of Credi's altarpiece in S. Maria delle Grazie, Pistoia, for which the artist received payment in 1510.

In the Albright tondo, Lorenzo di Credi has, without question, reached one of the high points in the handling of his favorite, oft-repeated, Madonna and Child theme. Languor, limp folds of drapery, the over-sentimental facial expressions and poses have here been

Hoffman Exhibit At Grand Central A Great Success

Since the opening of the exhibition of Malvina Hoffman's sculptures, "The Races of Man," on January 30 at the Grand Central Art Galleries, thirty-nine bronzes have been sold and many others are either reserved or under consideration. More than ten thousand persons visited the exhibition from its opening reception, given for the benefit of the Emergency Fund for Needy American Artists, to the middle of February. Mr. Erwin S. Barrie, director of the Galleries, reports that this is the most successful one-man show ever held in the Galleries, with the exception of the John Singer Sargent display, and owing to the many requests for extended exhibition, it has been found necessary to hold over the show until March 3.

distilled out. Perhaps the most striking characteristic of this tondo is the virile simplicity of its linear design. The linear edges of the drapery are vigorous and structural; the figures, which Credi in this picture has reduced to the minimum, are alive and superbly composed within the circular limit.

Particularly exquisite in this picture is the sensitive, nervous interplay of delicate lines about the Madonna's face

(Continued on page 4)

SPLENDID EXHIBIT OF PEGGY BACON

More than one foreigner upon coming to these shores has commented upon the number of things that do not reveal themselves to be in actuality what they purport. True, few visitors to Chicago these days really count on witnessing a gang war; yet foreigners still eagerly look for the American who will tell him how many radiators it takes to heat the Empire State (allowing for the empty offices), the square mileage, birth and death rates of every state in the Union and other countries upon order, in spite of the fact that this species is so rare that it took someone we know five years to discover one. We all know the other little problems which are put up to the citizen who wants to do his country proud . . . including the one of finding out just where exactly is English broadcloth made in America.

The same phenomenon holds true in the field of art. How many times do we, for instance, look for art and find only illustration. . . . Fortunately the reverse process also occurs. Take for example Peggy Bacon. She is as frequently spoken of as a caricaturist or a

(Continued on page 6)

Christie's Plan April 26 Auction For Zetland Art

The Historic Adam Furniture,
Boucher-Neilson Tapestries,
Porcelains and Decorations
Are Featured in Dispersal

LONDON.—The forthcoming sale of the Marquess of Zetland's Boucher-Neilson tapestries, historic Adam furniture and fine porcelains, offers a striking instance of the extent of such treasures inconspicuously harbored in many quiet English homes. Much of this wealth has been possessed by so many generations of the same family, that the present owners perhaps scarcely realize the infinite care and trouble involved in the original selection of such pieces and their acquisition for the ancestral homes. However, the fascinating letters and bills of charges relating to the original decoration of Moor Park and 19 Arlington Street, which will be sold with the pieces to which they pertain, recall most vividly the definite personal contact between Sir Lawrence Dundas, the Marquess' ancestor who ordered the pieces late in the XVIIIth century, and Robert Adam and Neilson of Paris, who were so intimately concerned with the filling of these commissions. These documents are reprinted in the catalogs of the auction, which may now be consulted at the offices of THE ART NEWS.

It appears that from 1763 to 1766, £9,077 was spent on the works at Moor Park and Arlington Street, and from Robert Adam's bill of charges we learn that these charges were made for a variety of services rendered, ranging from the making of plans for the town house to the design for candlesticks, from designs for dog kennels to painting patterns of bed carpets and sewed chairs for Lady Dundas. The bill is submitted with the notation that it puts "values upon the Articles in the most moderate way." Thus reassured, it is amusing to note such items as: "Taking plans of all the storys of the House & Sections of the Rooms—20 days at 6 sh. . . ."; "Design for adding a great Room towards the Green Park with Elevations & making a particular Estimate of the Expense—25 Days Drawing at 6 sh Estimate £6 6. . . ." The "Designs of Duckery & plan for pleasure ground" came to £12-10-0, while the "Design of a Painted Ceiling for the Gallery" cost slightly less.

A charming sentiment in connection with the presentation of a bill is represented by the following notation on one of the statements: "Mr. Adam presents his Compliments to Lady Dundas, & as he is inform'd that Sir Lawrence is unwell, He has taken the Liberty to send the enclos'd Bills to Her Ladyship, & begs she wou'd be so good as look over them."

The four original letters from Neilson at Paris, relating to the famous Boucher-Neilson tapestries made for Moor Park, but after its sale in 1784, hung at 19 Arlington Street, provide ample evidence of the excitement which attended the creation of these panels. The letters were addressed, in

(Continued on page 4)

(Continued on page 5)

The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, FEBRUARY 24, 1934

Knoedler Stages A Fine Exhibition Of Superb Prints

Italian, German, Netherlandish
And A Few French Examples
Embracing Two Centuries
Are Now On Display

By LAURIE EGLINGTON

The present exhibition is arresting, not alone for the quality of the works shown, which one has come to take for granted at these galleries, but for the comparative picture which it affords of the psychological approach of artists of different nationalities within the span of two centuries. It was indeed a happy thought that prompted the showing side by side of a few supreme examples of early Italian, Flemish, German and French work in engraving and woodcut. The result has been to emphasize the essential differences of approach, which for the most part correspond with the general tendencies of art expression in the various countries. For the connoisseur of prints, moreover, the effect of national psychological trends on the development of technique will prove a matter of absorbing interest.

One of the first things one notices is the impersonality, albeit worldliness, of the delightful Sibyls of the Finiguerra School compared with the spiritual quality expressed in the free flow of line of the almost contemporary Netherlandish Master of the Berlin Passion. Again, the abstract character of the "Resurrection," by the latter artist, is strongly emphasized by contrast with the keen interest in simple humanity observable in the "Visitation," by the German Master E. S.,—a trait which is common to German art in all its phases.

Concentrating for a moment on the development of the art of engraving in Italy, the abstract, yet anatomically perfect rendering of form of Pollaiuolo, is seen at its height in the famous "Battle of the Naked Men." Slightly more naturalistic in expression is the "Battle of the Sea-Gods" of Mantegna, another foremost production of the quattrocento. The hieratic quality of "The Last Supper," by Lucantonio Degli Uberti is a reminder of the early religious art of Italy soon to give place to a dominating interest in the representation of depth in space and the formal values to which this, in turn, gave rise. The Robetta allegories, and the work of Jacopo de' Barbari, Montagna and Campagna, all represented by rare and fine impressions, clearly reveal this development.

Quite different qualities at once become apparent in the Netherlandish engravings of the late XVth and the beginning of the XVIth centuries. In such works as the "St. Simon" by the Master F. V. B., the love of realism, so characteristic of the art of the Low Countries, is clearly revealed in the careful modelling of the head and in the care with which both the fabric of the garment and its flow of line are rendered. We have, as a natural result of this concentration, a technical perfection: a feeling for excellence of drawing and for fine distribution of

(Continued on page 5)



THREE NOTABLE EXAMPLES IN THE EXHIBITION OF RARE XVTH AND XVIth CENTURY PRINTS
NOW CURRENT AT THE KNOEDLER GALLERIES
At left: "Death of Lucretia," by Israhel van Meckenem; at right: "The Libyan Sibyl," by an artist of the Finiguerra School; above: "The Last Supper," by Lucantonio Degli Uberti.

DI CREDI TONDO GOES TO BUFFALO

BUFFALO.—"The Nativity," a tondo by Lorenzo di Credi which undoubtedly reveals the artist at his mature best, has recently been acquired by the Albright Art Gallery in Buffalo through the Elizabeth H. Gates Fund. It was purchased by Mr. Gordon B. Washburn, director of the Gallery, from Count Pichi Sermolli of Florence, whose family has possessed the picture for more than four hundred years. The Albright tondo is in a nearly perfect state of preservation and is an important addition not only to the Gallery's permanent collection, but to the number of great Italian Renaissance paintings to be brought to this country.

According to Richard Offner, "The Nativity" should be dated within the first decade of the XVIth century, a conclusion arrived at from the proximity of its principal features to those of Credi's altarpiece in S. Maria delle Grazie, Pistoia, for which the artist received payment in 1510.

In the Albright tondo, Lorenzo di Credi has, without question, reached one of the high points in the handling of his favorite, oft-repeated, Madonna and Child theme. Langor, limp folds of drapery, the over-sentimental facial expressions and poses have here been

Hoffman Exhibit At Grand Central A Great Success

Since the opening of the exhibition of Malvina Hoffman's sculptures, "The Races of Man," on January 30 at the Grand Central Art Galleries, thirty-nine bronzes have been sold and many others are either reserved or under consideration. More than ten thousand persons visited the exhibition from its opening reception, given for the benefit of the Emergency Fund for Needy American Artists, to the middle of February. Mr. Erwin S. Barrie, director of the Galleries, reports that this is the most successful one-man show ever held in the Galleries, with the exception of the John Singer Sargent display, and owing to the many requests for extended exhibition, it has been found necessary to hold over the show until March 3.

distilled out. Perhaps the most striking characteristic of this tondo is the virile simplicity of its linear design. The linear edges of the drapery are vigorous and structural; the figures, which Credi in this picture has reduced to the minimum, are alive and superbly composed within the circular limit.

Particularly exquisite in this picture is the sensitive, nervous interplay of delicate lines about the Madonna's face

(Continued on page 4)

SPLENDID EXHIBIT OF PEGGY BACON

More than one foreigner upon coming to these shores has commented upon the number of things that do not reveal themselves to be in actuality what they purport. True, few visitors to Chicago these days really count on witnessing a gang war; yet foreigners still eagerly look for the American who will tell him how many radiators it takes to heat the Empire State (allowing for the empty offices), the square mileage, birth and death rates of every state in the Union and other countries upon order, in spite of the fact that this species is so rare that it took someone we know five years to discover one. We all know the other little problems which are put up to the citizen who wants to do his country proud . . . including the one of finding out just where exactly is English broadcloth made in America.

The same phenomenon holds true in the field of art. How many times do we, for instance, look for art and find only illustration. . . . Fortunately the reverse process also occurs. Take for example Peggy Bacon. She is as frequently spoken of as a caricaturist or a

(Continued on page 6)

Christie's Plan April 26 Auction For Zetland Art

The Historic Adam Furniture,
Boucher-Neilson Tapestries,
Porcelains and Decorations
Are Featured in Dispersal

LONDON.—The forthcoming sale of the Marquess of Zetland's Boucher-Neilson tapestries, historic Adam furniture and fine porcelains, offers a striking instance of the extent of such treasures inconspicuously harbored in many quiet English homes. Much of this wealth has been possessed by so many generations of the same family, that the present owners perhaps scarcely realize the infinite care and trouble involved in the original selection of such pieces and their acquisition for the ancestral homes. However, the fascinating letters and bills of charges relating to the original decoration of Moor Park and 19 Arlington Street, which will be sold with the pieces to which they pertain, recall most vividly the definite personal contact between Sir Lawrence Dundas, the Marquess' ancestor who ordered the pieces late in the XVIIIth century, and Robert Adam and Neilson of Paris, who were so intimately concerned with the filling of these commissions. These documents are reprinted in the catalogs of the auction, which may now be consulted at the offices of THE ART NEWS.

It appears that from 1763 to 1766, £9,077 was spent on the works at Moor Park and Arlington Street, and from Robert Adam's bill of charges we learn that these charges were made for a variety of services rendered, ranging from the making of plans for the town house to the design for candlesticks, from designs for dog kennels to painting patterns of bed carpets and sewed chairs for Lady Dundas. The bill is submitted with the notation that it puts "values upon the Articles in the most moderate way." Thus reassured, it is amusing to note such items as: "Taking plans of all the stories of the House & Sections of the Rooms—20 days at 6 sh. . . ."; "Design for adding a great Room towards the Green Park with Elevations & making a particular Estimate of the Expense—25 Days Drawing at 6 sh Estimate £6 6. . . ." The "Designs of Duckery & plan for pleasure ground" came to £12-12-0, while the "Design of a Painted Ceiling for the Gallery" cost slightly less.

A charming sentiment in connection with the presentation of a bill is represented by the following notation on one of the statements: "Mr. Adam presents his Compliments to Lady Dundass, & as he is inform'd that Sir Lawrence is unwell, He has taken the Liberty to send the enclos'd Bills to Her Ladyship, & begs she would be so good as look over them."

The four original letters from Neilson at Paris, relating to the famous Boucher-Neilson tapestries made for Moor Park, but after its sale in 1784, hung at 19 Arlington Street, provide ample evidence of the excitement which attended the creation of these panels. The letters were addressed, in

(Continued on page 4)

Zetland Furniture Will Be Dispersed In April 26 Sale

(Continued from page 3)

all probability, to some agent for Sir Lawrence Dundas, and refer to previous correspondence which contained Lady Dundas' original order and specific request for the gray background, which is found in these nine pieces. As the catalog suggests, Lady Dundas was probably afraid of the pink ground in the tapestries at Osterley and Newby. A letter of 1767 from Neilson states that when he went to see Boucher with regard to the designs, Boucher wanted to suspend all other work in order to execute the figure subjects in the oval medallions of the two larger panels. In a third letter, dated 1769, Neilson proudly writes that since this set of tapestries is a unique work of art, he has neglected nothing therein which might serve to enhance his reputation. He gives further assurance of his success in this direction by announcing that he has been commissioned to decorate a part of the Bourbon Palace in the same taste and with the same designs as the Moor Park panels. The last letter begs that the tapestry be stretched in place at once so that the effect of the whole may be apparent and closes with the fervent hope that the work will be as great a success in London as in Paris where it has been acclaimed as "un ouvrage unique."

These letters will be sold with the series of panels which form so important a feature of the offerings. In addition to the designs of Boucher, there are the pendant floral ornament, birds and trophies by Tessier, and the fields of floral gray damassée by Maurice Jacques. The set is illustrated in Arthur T. Bolton's *The Architecture of Robert and James Adam*, Vol. II, and is referred to in W. G. Thomson's *A History of Tapestry* and Maurice Fenaille's *Etat general des tapisseries de la manufacture des Gobelins depuis son origine jusqu'à nos jours, 1600-1900*.

Turning to the Moor Park Gobelins tapestry suite, the pedigree is no less impressive. The giltwood frames were designed by Robert Adam in the transitional Louis XV-XVI style and the Gobelins tapestry upholstery, finely woven in colors with bouquets of flowers on a flowered gray ground, was executed by Neilson between 1766 and 1769. The suite has an unusually large number of pieces and has been subdivided into six lots, as follows: a set of six arm chairs and a settee; a set of four arm chairs, a settee and two stools; a firescreen; the companion firescreen; a pair of window seats; a pair of firescreens with the same upholstery as the window seats. We illustrate one of the specimens from this notable set.

Seldom has a group of equally celebrated Adam furniture appeared on the auction market, the feature of the group being a set of four arm chairs and a settee, of which the original designs, signed by Robert Adam and dated 1764, are in the Soane Museum. The suite was shown at the Loan Exhibition of English Decorative Art, held at Lansdowne House in 1929, and has been illustrated in the Bolton volume mentioned above and in Percy Macquoid's *The History of English Furniture: The Age of Mahogany* and in *The Dictionary of English Furniture* by Macquoid and Edwards. Our illustration of one of the pieces in this suite renders detailed commentary on its design unnecessary. It is obvious, however, that the set is done in Adam's richest style with the carving enhanced by gilding. The contemporary damask upholstery was supplied by Neilson in 1769. Also especially notable in this group are a pair of elaborately carved console tables, a set of six pedestals and a pair of side-tables,



HISTORIC PIECES FROM THE ZETLAND SALE AT CHRISTIE'S

At top and bottom, a settee and one of a pair of window seats belonging to the important salon suite designed by Robert Adam and covered in tapestry by Neilson, which is an outstanding offering in this April 26 dispersal; in the center, two armchairs from a giltwood suite of four armchairs and a settee, which are also historic Adam pieces coming up in this notable London sale.

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

NEW YORK
PARIS

NEW ADDRESS

in Berlin BELLEVUESTR. 10

THANNHAUSER
LUCERNE BERLIN

Durand-Ruel Cuts Admission Charge For French Show

The magnificent exhibition of paintings by great French Masters of the XIXth Century, organized by Mr. Paul Rosenberg and Durand-Ruel, on view at the latter's galleries, has already attracted great crowds of art lovers to enjoy a unique display. The proceeds are for the benefit of The Children's Aid Society and The French Hospital of New York. Beginning from February 26 the entrance fee will be only 50c, and the catalogs the same price.

all of which are reproduced in the Bolton and in the Macquoid and Edwards publications as brilliant examples of the Adam style in its richest and most exuberant expression. Three Adam mantle pieces in white marble, two mirrors by the same maker, a pair of wine cisterns and several other interesting pieces are other attractions in this important group.

A smaller group of Chippendale furniture has as a star attraction a set of ten armchairs and three settees illustrated in Percy Macquoid's *The History of English Furniture: The Age of Mahogany*. The suite is of giltwood and designed in the French taste with rich carving featuring such favorite motives as acanthus foliage, husk festoons, shells and C-scrolls. Two other sets of Chippendale chairs, a settee and smaller objects, such as dumb waiters and an interesting coffer, are also found in this group, together with a few Hepplewhite and Georgian pieces.

In the group of antique bronzes and decorative objects which precedes the furniture, collectors will be especially attracted by a pair of important Derbyshire spar and ormolu candelabra by Mathew Boulton of Soho while among the porcelains a Chelsea vase with decorations after Watteau is a special collector's prize. A delightful selection of XVIIIth century Sevres, old Meissen, Rockingham and other porcelains, used at 19 Arlington Street, also appear in this selection. The sale concludes with a group of decorative furniture in which French pieces predominate.

Tondo By Di Credo Recently Acquired By Buffalo Museum

(Continued from page 3)

formed by the veil and the halo. The handling of these lines, as well as the use of a delicate light of indeterminate origin which bathes the whole picture, is tender and reverent. The figure of the Child and the face of the Madonna have been made radiant to emphasize the essentially simple statement of the artist's message.

The colors are as follows: The Madonna's gown is crimson, her mantle is blue with a golden yellow lining; St. Joseph wears a brown mantle over a brownish-grey garment; the architectural mass behind the Madonna is greenish-grey. These are related with great subtlety, and are brilliant and enamel-like in quality. A characteristic Credi landscape with winding river, feathery trees and a town in the distance, lyrically fills the space in the background between the heads of the three characters.

Richard Offner has written a critical analysis of this picture. He says, in part: "The tondo representing the Nativity is a typical and excellent example of the art of Lorenzo di Credi. Indeed, there is not the slightest detail of the painstaking and finished execution that is not characteristic of Credi to the minutest streak of color. Similarly the types, the shapes and features are the same as in other of his generally acknowledged or ascertained works. There is the same reigning quietude, the same absence of violent contrasts of light and shade, of vehemence of movement or action. Like his former shop-mate, Perugino, Credi avoids all realism or naturalism. Everything is maintained in a region of idealism and timelessness. Here as elsewhere in his painting, the features are regular and comely, the forehead round with the hair smoothly drawn over it, and the long-fingered hands bent at the middle joint. The heavy drapery is marked by straight, narrow and shallow grooves. . . . In the Albright tondo . . . the figures are organically related to the architecture, and the ruin rising behind the Virgin and the dark projecting mass at the level of her head accord with the pattern of her figure."

"The Madonna in the Albright tondo is as collected and taciturn as in a host of similar panels, the closest of which are the Nativity in the Kaiser Friedrich Museum in Berlin, the large Nativity in the Uffizi Gallery in Florence, and the Nativity in the Museo Nazionale in Naples. The Child, moreover, is the same in all of these."

PEIPING
CHINAOSAKA
JAPAN

ORIENTAL ART

PAINTINGS
SCULPTURE
PORCELAIN
BRONZES
POTTERY
SCREENS

YAMANAKA & CO.

680 FIFTH AVENUE

NEW YORK

CHICAGO

846 N. Michigan Ave.

LONDON

166 Piccadilly

BOSTON

456 Boylston Street

Knoedler S A Fine Of

(Continued from page 3)

light and shade beautifully illustrated shown. Conden, one finds upon the rendering ornament, clear "David Playing the Rest on the and in the "Sun this love of reverent vivid feeling for phantasy in the tain scenes, which so much of the regions. This d its effect in a tale of producing line or when the the portrait of culated contrast of the more the face and g subdued effect background. In of Vellert, a Luke Painting gin," the love ready seen to poetic charm Child."

Turning again gauer both ca forms the art contrast with Italians and t erlands, we ha always felt in its weakest an gin Receiving "The Nativity, sentations of Gothic spirit grace of line, and simplicity Death of the hand, emphasis characteristic ment, with round as at t sister. The sa in the interper" and th the Island

RARE
SILVER
JEW

Cables:

Knoedler Stages A Fine Exhibition Of Superb Prints

(Continued from page 3)

light and shade—qualities which are beautifully illustrated by the impression shown. Coming to Lucas van Leyden, one finds an increased emphasis upon the rendering of costume and ornament, clearly seen in his early "David Playing Before Saul." Later, in the "Rest on the Flight Into Egypt" and in the "Susanna and the Elders," this love of realism is united with a vivid feeling for nature and a poetic phantasy in the interpretation of certain scenes, which is characteristic of so much of the art produced in these regions. This duality of approach has its effect in a technique which is capable of producing a mobile and delicate line or, when the subject requires, as in the portrait of Maximilian, the calculated contrast achieved by the use of the more brilliant engraving for the face and garments with the more subdued effects of etching for the background. In one of the later works of Vellert, a fine impression of "St. Luke Painting a Portrait of the Virgin," the love of delicate detail is already seen to outweigh somewhat the poetic charm of "The Virgin and Child."

Turning again to Germany, Schongauer both carries further and transforms the art of the Master E. S. In contrast with the naturalism of the Italians and the realism of the Netherlands, we have the religious impulse always felt in German art, whether at its weakest and at its finest. In the "Virgin Receiving the Annunciation" and "The Nativity," as well as in the representations of saints, we have the pure Gothic spirit expressed in infinite grace of line, lovely fold of the drapery and simplicity of character. "The Death of the Virgin," on the other hand, emphasizes the homely feeling characteristic of the German temperament, with the apostles crowding round as at the deathbed of a beloved sister. The same simplicity is observed in the interpretations of "St. Christopher" and the child-like "St. John on the Island of Patmos," while the



"APPLE BASKET"

By WALT KUHN

Recently acquired by a Washington collector from the Marie Harriman Gallery.

beauty of Gothic ornament is seen at its height in a splendid impression of a lovely panel. Designs for a censor and a crozier further testify to the delicacy of the artist's work.

One example of the rare work of the Master L. C. Z. is the magnificent "Temptation of Christ," in which an infinity of detail is fired by a lively imagination. Then, for wealth of picturesque detail, enlivened by a typically German humor, the work of Meckenem can hardly be excelled. The proof of an escutcheon, depicting a peasant standing on his head surmounted by scroll work, is especially delightful, while the "Man and Woman Seated on a Bed," "The Knight and Lady Conversing" and "The Promenade" are suggestive of the range of his humor.

The XVth century group commences with several examples of the Master M. Z. A contraction of vision and consequent concentration on mere detail is observable in the miniature-like quality of the landscape serving as a back drop for "The Lovers" and "The Cavalier and Lady"—a tendency also apparent in both the figures and the background of "The Tournament."

Cranach marks a return to religious subject-matter as a result of the Reformation, while several impressions of the "Dance of Death" series by Hol-

bein, "The Crucifixion" and other works by Altdorfer complete the picture of German engraving.

Turning to the French prints, we are indebted to Mr. Carrington for an interesting point of view. He holds, and with reason, that the work of Jean de Gourmont, although of Italianate influence, bespeaks a long tradition, while that of Duvet suggests a new boiling. In any event, fine impressions of scenes from the Revelation and the Apocalypse placed side by side with Duvet's "Samson and the Lion" and "Massacre of the Innocents" provide the student with every opportunity of comparison.

Many points of great technical interest will occupy the connoisseur in this show, and those who have the guidance of Mr. Carrington will gain thereby an additional pleasure. One item which he pointed out, for instance, is the right portion of Mantegna's "Battle of the Sea-Gods," which has full margins revealing an uneven edge of the plate. Certain experts, says Mr. Carrington, consider that these engravings were printed on copper, but he is of the opinion that this metal would not be affected sufficiently by the pressure exerted by rollers to create an uneven edge. He suggests pewter as a possible material. Other discoveries in this fascinating field we leave to the visitor himself.

KNOEDLER

PAINTINGS BY

DUTCH and FLEMISH

MASTERS

OF THE XVII CENTURY

THROUGH FEBRUARY

NINTH ANNUAL EXHIBITION OF

ENGRAVINGS

and

WOODCUTS

OF THE XV AND XVI CENTURIES

**14 East 57th Street
New York**

LONDON
15 Old Bond St.

PARIS
20 Rue de la Paix



A rare, massive, globular Kettle, Stand and Lamp, by James Wilkes, London, 1729. Extreme height, 14½ inches.

An Example from my Collection of Early English Silver

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL
SILVER, MINIATURES, ANTIQUE
JEWELS, FINE SNUFFBOXES

Cables: "Enclave, Wesdo, London"

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W. 1.

Established 1870

H. A. ELSBERG

ANTIQUÉ TEXTILES
OF ALL PERIODS
IN LARGE OR SMALL YARDAGES

HISTORIC FABRICS

FULLER BUILDING
51 EAST 57TH STREET NEW YORK CITY

SPLENDID EXHIBIT BY PEGGY BACON

(Continued from page 3)

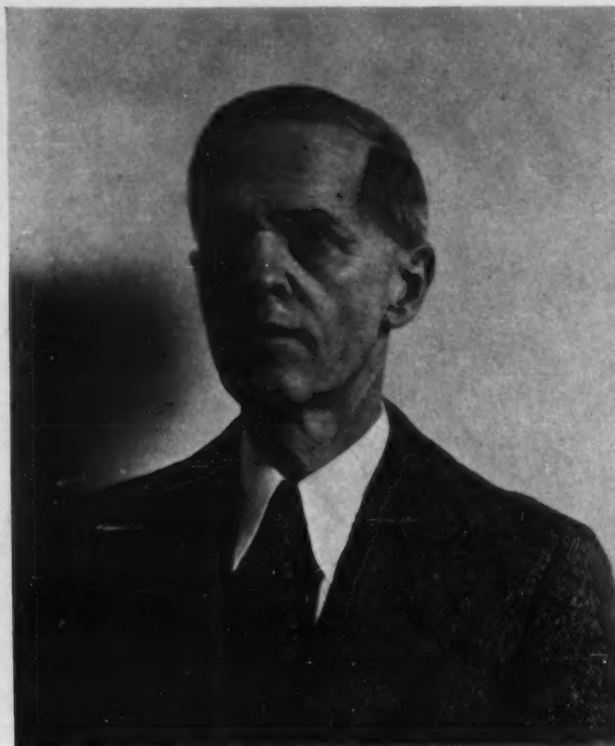
humorist as an artist pure and simple. And yet that is what she more often is. In the present show of pastels, for instance, the only caricatures possibly are those of Lloyd Goodrich and Dawn Powell. The "Spring Fever" series, especially "The Yearning" and "The Nosegay" are bits of life that have come into being and are entirely separate from their creator, and independent in their essence of any form of mere representation.

It is difficult to know what to isolate that will account for this fact of individual life: A vibrant line alone is not enough; nor is penetration of character. The secret perhaps may be found in a strange intensity expressed in line that carries throughout its course the full power of the feeling that engendered it—a feeling springing from within in response to an external stimulus, independent of literary or other association. The result, be the means what they may, is often the universal thing called art—rather than the more timely caricature.

This intensity is most keenly realized in the single figure compositions, such as those already mentioned among the pastels, and "The Ogress" in the etchings. It is apt to become dissipated in depicting a crowd, owing to Miss Bacon's keen interest in diversity of character getting the upper-



A. J. SECOR By AUGUST FRANZEN
Chairman of the Board of Trustees of the Toledo Museum of Art



WILLIAM A. GOSLINE, JR.
President of the Toledo Museum of Art

most. "Aesthetic Pleasure" among the prints is, however, immensely productive of enjoyment for anyone who knows the helplessness of the unlucky fish who gasp for air on the shoals of an art exhibition. The most impressive figure in this picture is the rather plump lady in the sort of flowered

dress and short gloves with black stitching that is as typical of that eternal character, the summer gallery-goer, as the willingness—nay anxiety—to swallow anything if only administered in the form of a handy pill. "Happy Holiday" is another intriguing item, which made us wish that

the artist could see the modern *hoi polloi* of puritan Edinburgh dressing, cooking, living, loving, and generally disporting itself on an adjacent mile of beach packed with humanity to every last inch. Perhaps she may, someday, and when she does we would like to see her reaction.—L. E.

NEW ACCESSIONS MADE IN BOSTON

BOSTON.—An ancient Egyptian tunic of pleated linen more than 4000 years old became part of the Egyptian Collection of the Boston Museum of Fine Arts by vote of the Trustees recently. It was found in a tomb at Naga-ed-Deh of about 2600-2300 B. C. by the Museum's Expedition carried on jointly with Harvard University under the direction of Professor George A. Reisner.

A number of other objects arrived in the same shipment from Egypt providing fragmentary but important examples of Old Kingdom sculpture of the finest workmanship. The fragments are all from royal tombs, among them being part of a king's head, carved from alabaster, several small reliefs and two large stones from mastabas of identified noblemen. There is also included the first fragment from Tel-el-Amarna to come to the Museum—a small relief of the head of Akhnaten.

Other purchases announced recently by the Trustees include a painting, "Winter Bouquet," by Charles E. Burchfield, "Head of a Negro," a drawing, by Eugene Speicher, and a fragment of Spanish-Arabic silk of the late XIVth century. Gifts announced are a Chinese clay figure of the IIrd century, presented by Dr. Denman W. Ross; a portrait of Fanny Kemble by Francis Cotes and a Fortuny landscape from Wickliffe Draper; Ralph Gray's "Home Camp in March."

P. & D. COLNAGHI & CO.

BY APPOINTMENT



ESTABLISHED 1760

PAINTINGS

DRAWINGS

PRINTS

OLD AND MODERN MASTERS

144, 145, 146 NEW BOND STREET, LONDON, W. 1.

CABLES: COLNAGHI, LONDON

EXHIBITION OF PAINTINGS BY

GREAT FRENCH MASTERS

OF THE

NINETEENTH CENTURY

ORGANIZED BY

PAUL ROSENBERG and DURAND-RUEL

Until March 10th

For the Benefit of
The Children's Aid Society
and the French Hospital of N. Y.

Admission One Dollar

DURAND-RUEL GALLERIES

12 East 57th Street

New York

RAINS

Auction Rooms, Inc.

Auctioneers & Appraisers

3 EAST 53d STREET
NEW YORK

AT AUCTION

THURS., FRI. and SAT.
March 1, 2, 3, at 2 P. M.

Antique and Modern

Chinese Art

Including Porcelains
Hard-stone Carvings
Textiles & Furniture

of the Chien-Lung, K'ang-Hsi, Ming
and Earlier Periods

From the Collection of

CHU PAO CHAI

Peiping, China, with Additions

FRIDAY EVENING

March 2, at 8 P. M.

Fine Library

Fine classical sets, modern first editions, signed limited editions, finely illustrated volumes and other desirable books removed from 1035 Fifth Avenue, with additions from other sources.

ON VIEW SUNDAY

from 2 to 5 P. M. and Continuing
Daily until Sale from 9 to 6.

Sales Conducted by
Mr. HARRY HIRSCHMAN

LILIENFELD GALLERIES

VAN DIEMEN & CO.

CURRENT EXHIBITION

PAINTINGS BY

KLEINSCHMIDT

Until March 17th

21 EAST 57th STREET

NEW YORK

FURNISHINGS AND PAINTINGS

From the Residence

OF THE LATE

JOHN MARKLE

New York

SOLD BY ORDER OF THE BANKERS TRUST COMPANY

Unrestricted Public Sale: March 7, 8, & 9, at 2:15

[FOLLOWING EXHIBITION DAILY FROM MARCH 3]

FURNITURE IN FRENCH XVIII CENTURY STYLES
THREE LOUIS XIV AUBUSSON TAPESTRIES
DEPICTING EXPLOITS OF ALEXANDER THE GREAT
ORIENTAL RUGS • HANGINGS AND WINDOW
DRAPES • FOUR BEAR- AND TIGER SKIN RUGS
LINENS INCLUDING EMBROIDERED AND LACE
TABLE CLOTHS • DECORATIVE SILVER AND
TABLE FLATWARE • TABLE GLASSWARE AND
PORCELAIN SERVICES • EUROPEAN PORCELAIN
STATUETTES AND OTHER OBJECTS

PAINTINGS INCLUDING EXAMPLES BY
BOUGUEREAU, MARTIN RICO, RIDGWAY
KNIGHT, ASTON KNIGHT, AND OTHERS • FRENCH
AND ITALIAN XIX CENTURY WATERCOLORS
AND PAINTINGS ON PORCELAIN • MEZZOTINTS IN
COLOR, AND ETCHINGS • JAPANESE CARVED
IVORIES, PORTRAIT MINIATURES, BRONZE
ANIMAL GROUPS AND BUSTS, SILVER BIBELOTS
TIFFANY GLASS LAMPS, AND MANY OTHER
GROUPS OF DECORATIVE OBJECTS

AMERICAN ART ASSOCIATION ANDERSON GALLERIES • INC.

ESTABLISHED IN 1883 TO CONDUCT UNRESTRICTED PUBLIC SALES OF ART AND LITERARY PROPERTY • APPRAISALS
FOR UNITED STATES AND STATE TAX, INSURANCE, AND OTHER PURPOSES • CATALOGUES OF PRIVATE COLLECTIONS

Madison Avenue, 56th to 57th Street • New York

HIRAM H. PARKE, *President*

OTTO BERNET, *Vice-President*

ARTHUR SWANN, *Vice-President*

FINE EMBROIDERY SHOWN IN BOSTON

BOSTON.—An exhibition of about eighty embroideries from the centuries following Henry VIII is now on view at the Boston Museum of Fine Arts. With the Museum's small collection are shown many loans from private collections in New York and Boston, from the Metropolitan and Brooklyn museums, Essex Institute and the Telfair Academy, Savannah, Georgia.

One of the earliest examples exhibited is a needlework panel, "The Expulsion of Adam and Eve from the Garden," loaned by Mrs. Luke Vincent Lockwood. This panel illustrates the close imitation of tapestries that needleworkers of the XVth century were able to achieve. Another notable panel, dated about 1640, loaned by Judge Irwin Untermyer, has a characteristic design of birds, flowers and animals, and was a few years ago in Lansdowne House, England.

An unusual example of stump work in which the face and hands of the figures are carved of wood and covered with silk is shown in the picture loaned by Mrs. J. Templeman Coolidge. Another stump work picture, from the Brooklyn Museum, depicts Charles I and Queen Henrietta Maria with the figures bearing a close resemblance to the sovereigns as portrayed by Van Dyck. Other items in this group include handsome jewel cases and mirrors.

Fine samplers of the XVIIth century are also shown, while a later example, dated 1778, is charmingly inscribed in quaint verses. Another XVIIIth century piece is a map of England and Wales in black outline embroidery on linen, lent by Mrs. Dows Dunham.

The exhibition has been assembled by Miss Gertrude Townsend, Curator of Textiles, at the Boston Museum, and will remain on view until March 15.



"CELERY, COCK AND BOWL"

Courtesy Kleemann Thorman Galleries

By ALBERT STERNER

This interesting still life was recently purchased by the Metropolitan Museum of Art for its collection of American art.

EWER PURCHASED BY METROPOLITAN

An important Persian bronze ewer has recently been purchased by the Metropolitan Museum to add to their collection of Islamic metalwork, of which they have a good selection dating from the XIIth to XVth centuries. Mr. Dimand, writing in the current *Bulletin*, says that it belongs to a type of which only a few examples are known. It is said to have been found at Hamadan, which has yielded so many fine specimens of metalwork decorated with engraving and silver and copper inlay.

"The new Persian ewer has engraved decoration sparingly inlaid with silver and is a splendid example of the Seljuk style, which introduced so many new motives into the art of the Near East. On the graceful, pear-shaped body is a panel with interlaced palmette scrolls, flanked by inscriptions in Kufic characters and vases from which spring conventionalized plants. Above and below are bands with Persian inscriptions in Kufic and Naskhi on a background of palmette scrolls. All the inscriptions contain expressions of good wishes for the owner. . . .

"Particularly worthy of note is the handle, which represents a lion engraved with a scale pattern and delicate palmette scrolls. The strong stylization of the animal recalls the decorative tendencies of the much earlier Luristan bronzes, many of which are similar to those of the Seljuk period.

"The shape of our ewer is almost identical with that of a ewer in the Louvre dated A. H. 586 (A. D. 1190). In both pieces the style and arrangement of the decoration are very similar and engraving predominates over inlay. Judging from these analogies, the Museum's ewer may be ascribed to the end of the XIIth century."

ROWLANDSON

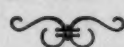
SUMPTUOUS ILLUSTRATED CATALOGUE OF A FINE COLLECTION OF
DRAWINGS BY THOMAS ROWLANDSON

\$2 post free from FRANK T. SABIN, 172, New Bond Street, London, W. 1.

BACHSTITZ

INC.

PAINTINGS
ART OBJECTS
CLASSICAL
ANTIQUITIES



NEW YORK
Sherry-Netherland Hotel

THE HAGUE
11 Surinamestraat

EHRICH GALLERIES

PAINTINGS

36 East 57th Street
New York

MACBETH GALLERY
PAINTINGS
BY AMERICAN ARTISTS
ETCHINGS

WILLIAM MACBETH, Inc.
15 & 19 East 57th St. New York

REINHARDT GALLERIES

730 Fifth Ave., New York

EXHIBITION AND SALE
The Noted

EDWIN D. KRENN

COLLECTION OF
CHINESE ART

Removed from his Chicago residence for immediate disposal

OVER 700 OBJECTS

Including:

The important Wood & Bronze Sculptures dating from the T'ang to the Ming Dynasty; fine Imperial Jades; Rock-Crystals; Rose-Quartz; Amber and Ivory Carvings

A rare opportunity to obtain fine examples at unusually low prices

RALPH M. CHAIT

GALLERIES

600 Madison Avenue, New York

Fiftieth Birthday Of Independents Is Now Celebrated

By MARCEL ZAHAR

PARIS.—The Salon des Artistes Indépendants has become of recent years an epitome of triteness. It has gone the way of all institutions and declined into a verveless, obvious groove. But the 1934 exhibition, commemorating as it does the "Independents'" fiftieth birthday, has an interest of its own; it displays a quite portentous array of milestones on the road of their independence—a long, long trail indeed, involving forty-three huge rooms, "featuring" no less than four thousand six hundred and twenty-three works of art!

Before beginning our fifty years' journey, let us cast a backward glance at its *point de départ*, the year 1884. The scene is eminently depressing; the official Salon holds the field with its interminable vista of dreary academicism. But for a few happy exceptions, such as Puvis de Chavannes, Fantin Latour, Boudin, Whistler, John Sargent, the connoisseur of art in 1884 could only weep with rage or shout with laughter at what he saw. Seurat's "Baignade" was turned down by the Salon jury, and the few picture-dealers of the epoch paraded in their windows only the leading lights of that egregious institution. "Le Père Tanguy" was a happy exception; in his modest picture-shop in the steep and narrow Rue des Martyrs he had the "impudence" to exhibit canvases—Cézanne's amongst them—which the good critics of those days wrote down as "sheer insanity"!

So, in 1884, after the opening of the official Salon, the victims of its jury decided on an exhibition of their rejected works. A few posters made their timid appearance along the streets (in those days almost empty) of Montmartre and Montparnasse.

SALON DES ARTISTES INDEPENDANTS—1884

Autorisée par le Ministre des Beaux-Arts et la Ville de Paris
Cour des Tuileries
du 15 Mai au 1er Juillet

The statutes laid down "that as a general rule all members without exception shall be allowed to exhibit their works." A declaration followed. "The League of Independent Artists does away with selection by jury; its aim is to enable artists to show their works to the public without restriction.



PORTRAIT OF PRINCESS NATHALIE PALEY By TCHELITCHEV
This interesting watercolor is included in the permanent collection of the new Avery Memorial in Hartford.

No jury; no awards!" Among the names on the catalog we find Odilon Redon, Seurat, H. E. Cross and Signac.

These pioneers of independence waged an heroic warfare with the Past. In the forefront of the battle of the Salons were Cézanne, Odilon Redon, Seurat, Signac, Cross, Van Gogh, Toulouse-Lautrec, Guillaume, Luce, Angrand, Bonnard, Vuillard, Roussel, Maurice Denis, Vollotton, Rouault, Mme. Cousturier Marquet, Henri-Matisse, de Segonzac, de la Fresnaye, Luc-Albert Moreau, and Gromaire. The academic tyranny was broken. Every conceivable innovation, good, bad and indifferent, had a fair field; no aspect of life and thought and work but had its exponents, and mere effrontery rubbed shoulders with genius all along the "line." Now that the principle of selection, the academic ban, was lifted, all the latest -isms were much in evidence; neo-impressionism, symbolism, *fauvisme*, cubism and its offshoots.

This year's exhibition might well

have shown us the curious evolution of the movement, its deviations and turning-points; unfortunately this has not been done. Some few painters show us a canvas of their earlier period alongside their latest work, but the majority have shirked the perils of such a *rapprochement*. In almost all the exhibits we find the prevailing mood the tendency of the present epoch; a return to nature and the human element. The artists seem bent on blotting out their past. The walls of this *Salon* are lined, as streets elsewhere are paved, with good intentions; cubist compositions have given place to a rather dingy academism. Still, to give them their due, our best painters have been true to their artistic conscience and we find some canvases and pleasing contrasts in the works of Bonnard, Vuillard, Signac, Luce, Marquet, Friesz, Vlaminck, Matisse and others. We can but admire the heroism of Signac, his skill and daring, as he defends, to its last dot, the bright mosaic of *pointillisme*. The trouble here is that the works are overcrowded. You cannot see the trees for the wood. Somewhere in this vast conclave of artists there hides, very likely

a *pictor ignotus et praeceminens*, the brave young pioneer of a new art-age; but he is overshadowed by a cloud of *confrères*; I, anyhow, did not catch sight of him.

One picture, it is true, stands out, a picture that in its own crude way fairly clamors for attention; I refer to the latest "atrocity" of that young Freudian, Salvador Dali. Hitherto M. Dali kept his surrealist effusions within a moderate compass; this highly original artist gave us bodies in process of composition like an over-ripe cheese, flayed men who took their torture gaily, scenes of cruelty with a queer, sexual twist, treated like miniatures. By way of a change he is showing a gigantic panel: a kneeling man with an enormous excrescence trailing behind him and propped on a forked branch; the peak of his cap, likewise hugely elongated, streams out before him and rests upon a similar prong. This curious monster seems to be supporting the stump of his maimed right arm on his left elbow. And the picture is entitled "L'énigme de Guillaume Tell." Shades of William Tell!

ACCESSIONS NOTES AT METROPOLITAN

The Chinese collection of the Metropolitan Museum receives the addition of another wood sculpture, a seated Kuan Yin attributed to the Sung dynasty, and now on exhibition in the Room for Recent Accessions.

Another recent addition is that of a portrait in bronze of a Tewa Indian of the Taos pueblo, by George Winslow, whose work among the Indians of the Southwest has been carried on with a view to preserving for posterity the various facial types still to be found among a rapidly disappearing people.

The classical department has added a portrait head in marble of Antoninus Plus, of fine workmanship and good preservation.

MUNICH

Briennerstrasse 12

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER INC.

NEW YORK

Ritz-Carlton Hotel

Madison Ave. and 46th St.

LUCERNE

The Lucerne Fine Art Co.

Haldenstrasse 12

BRUMMER GALLERY INC.

55 EAST 57th STREET
NEW YORK

PARIS

203 BIS. BD. ST. GERMAIN

LONDON ART AUCTION DIRECTORY

"CHRISTIES" LONDON, ENGLAND

(Messrs. Christie, Manson & Woods)

For over one hundred and fifty years CHRISTIES has been world renowned. They have had the privilege of selling, in their Great Rooms, most of the Famous Collections of Works of Art which have been dispersed at auction in England over that period, and their unrivalled experience is at the disposal of all who may wish to consult them regarding the sale of

ANCIENT & MODERN PICTURES, DRAWINGS & ENGRAVINGS, ENGLISH, CONTINENTAL & ORIENTAL PORCELAIN & POTTERY, DECORATIVE FURNITURE, TAPESTRY, CARPETS, BRONZES, MINIATURES, SNUFF BOXES & OBJECTS OF VERTU, SILVER & JEWELS

The Commission, in the event of a sale being effected, is SEVEN AND A HALF PER CENT ONLY and this includes ALL advertising and catalogue expenses.

For BOOKS AND MANUSCRIPTS, COINS, MEDALS, GREEK, ROMAN AND OTHER ANTIQUITIES AND RELICS

the commission is Twelve and a half per cent

The particularly moderate commission charged for Sales might well be borne in mind by those who have not already consulted

CHRISTIES

8 KING STREET, ST. JAMES'S SQUARE, LONDON, ENGLAND

From whom full Particulars and Advice can be had on enquiry

Telephone: Whitehall 5056

Telegrams: "Christians, Piccy, Lon.Lon"

Established over
one hundred years

PUTTICK & SIMPSON Fine Art Auctioneers

In addition to
regular sales of

Antique Furniture, Porcelain,
Objects of Art, Old Silver,
Jewellery, Old & Modern
Pictures, Engravings, Textiles,
Books & MSS. or

hold special sales of

AMERICAN
and other ETHNOGRAPHY
OLD ITALIAN VIOLINS
and other instruments

RARE POSTAGE STAMPS

in their historical
REYNOLDS GALLERIES
47 LEICESTER SQUARE
LONDON

Formerly the Home of
Sir Joshua Reynolds

ZBOROWSKI

26 RUE DE SEINE

PARIS

Cezanne, Renoir, Derain, Modigliani, Utrillo, Soutine, Ebiche,
Th. Debains, Richard, Kisling, Beron, and others

460 Park Avenue

New York

Northwest Corner 57th Street

METROPOLITAN Galleries

Now at 730 Fifth Ave., Heckscher Bldg., 2nd Floor, New York
FINE PAINTINGS FOR DEALERS AND COLLECTORS

VALENTINE GALLERY

69 East 57th St., New York

12 Rue Godot de Mauroy, Paris

SELECTED PAINTINGS

BRAQUE, CEZANNE, DERRAIN, RAOUL DUFY, LURÇAT
MATISSE, MODIGLIANI, PICASSO, RENOIR,
DOUANIER ROUSSEAU

The ART NEWS

Established 1902

Published by the

ART NEWS, INC.

20 East 57th Street, New York

Telephones PLaza 3-5067-68-69

President S. W. FRANKEL
 Editors MARY MORSELL
 Editorial Assistant . . . LAURIE EGLINGTON
 JANET ROSENWALD

Entered as second class-matter, Feb. 5, 1909, at
 New York Post Office, under the act of
 March 3, 1879.

Published weekly from Oct. 7 to middle of June.
 Monthly during July, August and September.

REPORT YOUR CHANGE OF ADDRESS DIRECT
 TO US RATHER THAN TO THE POST OFFICE.
 A request for change of address must reach us at least
 two weeks before date of issue with which it is to take
 effect. Duplicate copies cannot be sent to replace those
 undelivered through subscriber's failure to send us ad-
 vance notice. With your new address be sure to also send
 us your old address. The Post Office will not forward
 copies to your new address unless extra postage is pro-
 vided by you.

SUBSCRIPTION RATES
 YEAR IN ADVANCE \$7.00
 Canada 8.00
 Foreign Countries 8.00
 Single Copies25

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Gordon & Margolis 32 East 59th St.
 Du Boff's News-Stand 578 Madison Ave.
 A. G. Seiler 1224 Amsterdam Ave.
 Times Bldg., News-Stand Times Building
 Subway Entrance Basement
 Wanamakers' (Book Office)
 Washington Sq. Book Shop 27 West 8th St.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

M. Squires S. E. Corner 17th and
 Chestnut St.
 Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleukharp 339 S. Hill St.

LONDON

Art News, Inc. Bank Building
 16a St. James's St., S.W. 1
 David H. Bond 407 Bank Chambers
 Holborn, W.C. 1
 Gorrings' 17 Green St.
 Leicester Sq. W.C. 2
 May & Williams 24 Bury St.
 St. James's S.W. 1
 Lechertier Barbe, Ltd. 95 Jermyn St.
 S.W. 1

PARIS

Marthe Heriot 6 Avenue de Villiers

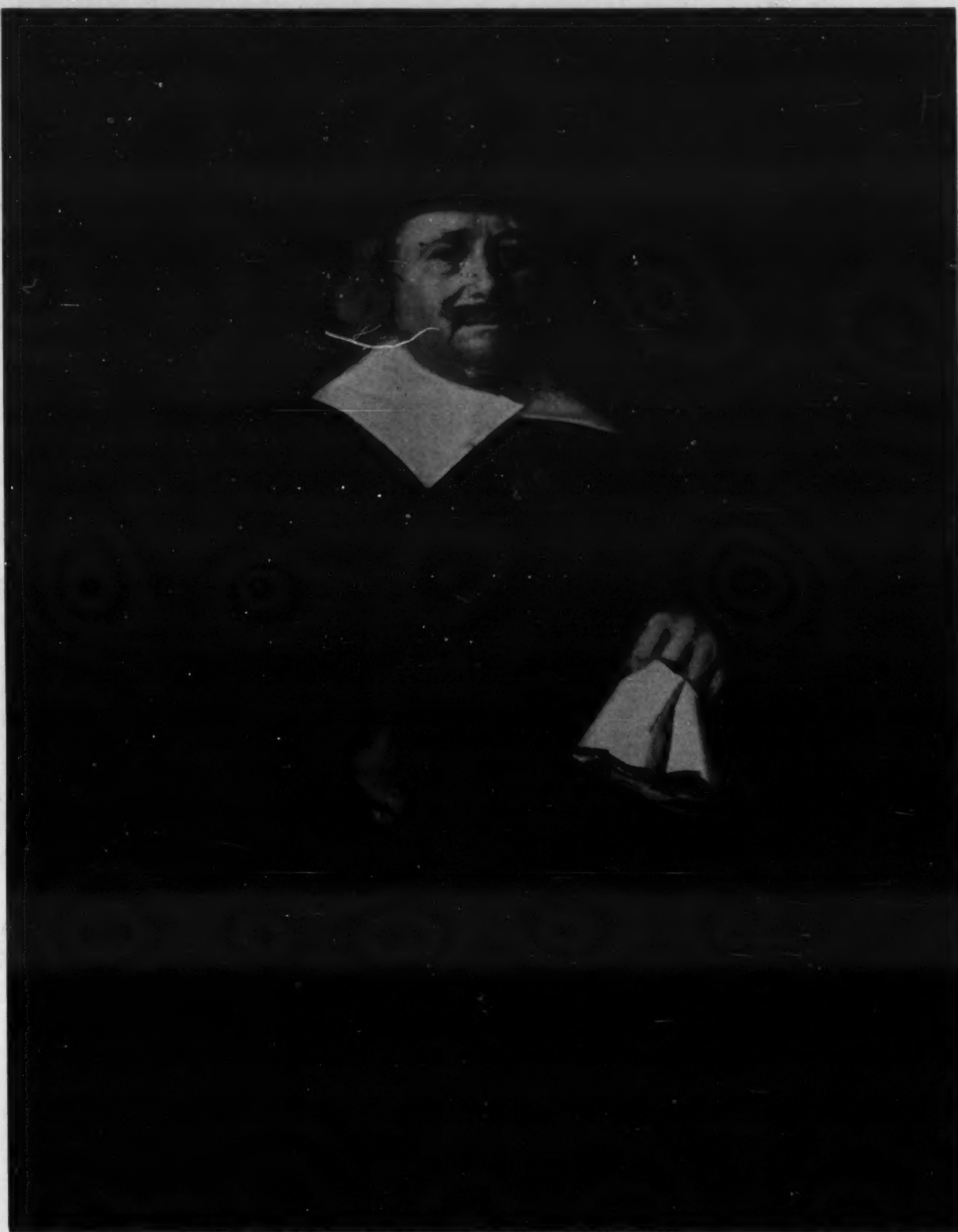
Vol. XXXII Feb. 24, 1934 No. 21

"MAKE-UP" AND THE
MUSEUM

The letter from a Cleveland citizen in our correspondence columns raises many questions pertinent to an inquiry in the museum field. Firstly, the assumption that the ultimate end of the museum is educational will be found to involve a misplacement of values. Education, uninspired by some great urge, produces only mental constipation. The museum and education are both servants of art; that is, of life. The museum, being free of any duty to an after life, must be judged by its usefulness in this world. If art does not enrich human experience, what useful function may it be said to serve?

Art, like literature, should be more than an escape from unsatisfactory conditions. In its approach, it is essentially an affair of the heart rather than of the head. Art should be loved, first; understanding will come later. Anyone would recognize at once the futility of trying to educate a man into loving a certain girl. All one can do to such an end is to enhance the qualities of life in the object, and leave the rest to propinquity. Every good Mother knows that a little make-up and pretty clothes are worth more than all her encomiums on the child. Much the same is true of art. Lessen as much as possible the element of strangeness and fear which often interposes itself between lover and its object, and the rest may be left to nature. Later, curiosity may arise as to the family history of the love, and when it does, the means to satisfy it readily should be at hand.

Every museum is today engaged in attracting the public within its doors and entertaining them. Each one has its own approach. Mickey Mouse, concerts and science lectures are all employed. Hartford, in concentrating its initial efforts on general presentation rather than on a series of cocktails, seems a good step ahead of its fellows, thus far at least. After all, the well-worn route to an appreciation of music proceeds by way of Schumann



"PORTRAIT OF A GENTLEMAN"

Included in the exhibition of XVIIth century Dutch paintings at the Knoedler Galleries.

By FRANS HALS

and Chopin, through Wagner to Beethoven and Bach. Hartford may be yet in an early stage of this development, while Toledo, for example, has had its period of induction and only recently has commenced to add what our friend would term major works of art. In the meantime Hartford in her own way, just as Toledo in hers, is creating an awareness to art values and their relation to everyday life which constitutes a real development in the modern museum world.

Obituaries

EDMUND PHILLIPS

Edmund Phillips, leading Bond Street dealer in old silver and antique jewelry, died in London early in February. A distinguished expert in this particular branch of the fine art trade, Mr. Phillips will be long remembered for his boundless generosity in sharing with others his vast knowledge and fine taste. His assistance was always enlisted in the cataloging of silver, gems, enamels and the like, and his own collection was available for loan shows at any time.

GRACE HORNE

Miss Grace Horne, who for many years operated a gallery in Boston under her own name, died recently in that city. We quote below from an appreciation of Miss Horne, by Albert

Franz Cochrane, which appeared in the *Boston Transcript*:

"Unlike many others, the Grace Horne Galleries . . . specialized in the display of work by living artists. Through her activities and friendly interest Miss Horne brought many a young painter or sculptor before the public, oftentimes at a considerable sacrifice to herself. It may be said of her that she was interested in art and artists above the academic or social position of exhibitors. Her galleries were at all times open to artists of promise, regardless of whether they were 'approved' or financially profitable in championing. While one of Boston's few sponsors of contemporary art in the 'modern' sense, she preferred, when consistent with her policy of liberality, to display works of aesthetic merit above those merely expository of theory."

CORRESPONDENCE

Winchell Road,
 Shaker Heights,
 Cleveland, Ohio.

The Editor,
 The Art News,
 20 East 57th Street,
 New York City.

Dear Sirs:

Your article on the Avery Memorial at Hartford displayed a good deal of enthusiasm regarding the building and the installation, which seems to be a good interior decorating job. I have never thought of decoration as the concern of a museum, which should surely exist for the education of the public? What educational work will the Avery undertake? Or is that to be outside

their sphere? I cannot, moreover, find any mention of a really outstanding work of art such as the "Night Watch" by Rembrandt being purchased in the last few years. Your considered point of view on this question would, I think be of interest, to many of your readers. I particularly admire your wide and candid consideration of the many problems current in the art world.

Yours sincerely,

(MRS.) MARY HODGES.

(Editorial comment on this question will be found on this page. Copy of the letter has been forwarded to Hartford, from whom a reply indicating their educational policy may be expected in time for the next issue of THE ART NEWS.)

Stonybrook
 Glen Cove, L. I.
 February 5, 1934

THE ART NEWS
 20 East 57th Street
 New York City
 Gentlemen:

Your valuable publication comes to my attention frequently through display at the Hotel Plaza newsstand. I find your accounts of sales and exhibitions of great interest, as I follow such things in a small way, myself. I was greatly shocked, therefore, when I noted in your editorial in a recent issue, what seemed to be a most serious and unpleasant suggestion that the significant exhibitions be closed to all except those persons who "are willing to remain long enough for at least one or two paintings to speak to them." In the light of the preceding paragraphs,

what you really mean to say, but apparently lack the courage to state directly, is that people should not visit exhibitions unless they intend to buy pictures from the artist, whether he is known or not.

For a magazine which purports to spread an interest in art, this seems to me a preposterous statement and I must confess that your attitude is incomprehensible to me. I, and many of my friends consider it a part of our cultural life to visit all the major exhibitions and thus keep abreast of the artistic developments of the day, but with the pressure of many social obligations and limited time, it is impossible to wander leisurely around every gallery in New York. Furthermore, when I want to buy a picture for my home, I assure you that I will buy of a recognized artist. In these days of financial difficulty, one can't afford to take reckless and unnecessary chances, although you seem to advocate mistaken judgment as the keystone of a successful collection.

I should very much appreciate an explanation of your editorial. Surely, you can't mean what you say about barring visitors from galleries, for how are we to become educated in art unless we can have the opportunity of looking at it freely?

Very sincerely yours,
 MRS. T. FRAZIER HALLOWELL.

(We realize that our offending editorial was written in a somewhat capricious spirit which might be subject to misinterpretation. We hoped, however, that its major intent might be clear. Certainly we have no desire to suggest that only those who are potential buyers should visit New York exhibitions. But there is a kind of gallery-going which is akin in spirit and effect to omnivorous novel reading and is equally detrimental to the development of genuine culture. Too many pictures, like too much unguided perusal of contemporary literature, actually results in confusion as to the artistic movements of our day. We believed that our editorial was gently stressing this point, but will in the future try to write more frequently in a vein that cannot be subject to misinterpretation.—Eds.)

RECENT ART
BOOKS

KARL MARX' *Kapital* IN
 LITHOGRAPHS

By Hugo Gellert
 Publishers, Long & Smith,
 New York
 Price, \$3.00

Again an artist has turned author and supplied the text for his illustrations. This time it is the mighty work *Das Kapital* of Karl Marx which Mr. Gellert has condensed to sixty left-hand pages, each facing a full-page lithograph. In order to hold some of the longer chapters to a single page, the work is set in ten point, unlead, type. This means there is quite a good deal of matter on each type page, compiled from Eden and Cedar Paul's and Ernest Untermann's translation of Marx' original three volumes. The reader who is interested in the philosophy of Karl Marx will find this text an interesting résumé of those fundamental theories.

We were more interested in the illustrations. While a few of them are merely decorative, most are powerful pictorializations of Marx' economic ideas. With a single line of copy they become trenchant cartoons or aggressive posters of propaganda. We doubt if the Soviets have an artist whose skill can equal Mr. Gellert's capacity of depicting the cause of the workers' against his octopus with the "money-bag" head, his crucifix with a blood-stained dagger for its tree and his savage interpretations of the machine. The frontispiece is a portrait of Karl Marx done in the manner of the artist's well-known newspaper heads. The volume is bound in sackcloth, with no ashes in evidence, and the end papers printed in bright red.

—J. G.

AS THEY ARE

"No Hiding Place Down There"

By RICHARD BEER

Bluemner Quitted Architecture for Life of "Vermillionaire," Forfeiting Assured Rewards for Artistic Convictions

By every outward sign he is an easy-going, comfortably minded gentleman of Germanic extraction whose age you might put roughly as around fifty. He has a pleasant smile and a disarmingly simple manner. His gold-rimmed spectacles shine innocently between the wide brim of a black felt hat and a red necktie such as any color-loving individual might wear. The dark leather brief case under his arm might contain business papers or a treatise on medicine. Furthermore, he moves with the unburied, considerate step of a person whose life has for years run along settled lines. You might, with a fair amount of excuse, mistake him for a professor at some seat of learning.

Then he begins to talk, and all of your deductions, save one, go by the board in the space of five minutes. You were right about the Germanic origin—Hanover was his birthplace—but he is sixty-six instead of fifty, and the only settled lines in his life were those which once followed his draughting pencil.

"My grandfather was an architect. So was my father, Herman Bluemner. He built brick cathedrals in the Tyrol near the Italian border. My first recollections are of railroads and travel—trees and mountains."

Colors were available—his father was a painter as well as an architect—and he began to use them as a child. He went on using them through school, produced a show of portraits at eighteen and later won a medal for design at the Royal Academy in Berlin, where he studied art and the family profession of architecture. Then in 1892 he came to America.

He rehearses his past with brevity, glossing over facts which, to him, do not seem pertinent. Yes, he was an architect for twenty years. As such he constructed country mansions on Long Island, built a courthouse in the Bronx, designed a Government building in Washington, and had an office on Park Avenue with the best of them. But he never stopped painting.

"And once, when I was sketching the Chicago River, a man came and looked over my shoulder. I did not know him. He watched me for a while and then told me I should be a painter. That was Desmond Fitzgerald, the connoisseur and collector. You may have

heard of him. He was connected with the Boston Museum, and he was the first man in this country to encourage me to be an artist."

But he did not need the encouragement later. In the year 1912 he was forty-four and had amassed what seemed to him a comfortable fortune. His love of color outweighed whatever attachment he may have had for his profes-

this country in time to watch the bewilderment of New York when it saw its first modern art at the Armory Show of 1913.

There was a picture of his own in that show, but he forgot its fate in his indignation at the reception given the French masters. Incidentally, please remember that he still had to make his way as an artist in this country and

that profession had failed to do, as their condemnatory remarks only added to the confusion of the laymen, who were, at least, curious as to what this might all be about. He singled out Theodore Roosevelt for a word of praise because the ex-president had noted the absence of any "self-satisfied conventionalism" in the exhibition. And then he closed with a blast toward the accepted styles of American painting in general, which he described as a "merchandise adulteration by sleek and dexterous technicians who pampered a vain and sentimental bourgeoisie with superficial conventionalities." And added that "Theirs is a dead art, and our art authorities stick to it like the butcher to his trade in dead meat."

Now, back in 1913, that was probably rated as mere mud-slinging by an unknown—a man who stammered about people looking for the "what" and not the "how" in pictures, who claimed that specific ideas of beauty could not remain constant owing to the changes and progress of the human mind, and who pleaded for an American art in "the form of the living day." Such terms might have been somewhat confusing in 1913, but retrospectively it is, in another sense of the word, just as confusing to remember that it was at the Armory Show that Cezanne's style was criticized as being "rough, brutal, often of unlovely pigment and unsound technique."

Well, the dust of that old battle has long since settled and Oscar Bluemner does not stir it up. He is more apt to speak, smiling, of life as he saw it on the Bowery, or to express very soberly his admiration for the works of Oswald Spengler. Also he is just as likely to talk about music.

"You cannot transplant Bach to America. He does not belong here. The tempo of American life is not adjusted to him. A relative of mine studied and played him for years without understanding him. Then she went to Germany, to the country, and saw the German landscape and how the people moved and lived. And after a while she wrote back to me, 'Now I truly understand what Bach is.'"

He will tell of tramping through Illinois with a man who was subsequently jailed for stealing chickens, or earnestly discuss with you the merits of James Joyce as a writer. He will, in short, talk about anything except what he terms "the dumb facts" of his existence.

"Where did I exhibit? Well, I was in a lot of general exhibitions and I had one-man shows with Alfred Stieglitz from 1915 to 1928, at the Bourgeois Gallery from 1917 to 1923, at the Neumann Gallery from 1924 to 1926

and at the Whitney Gallery in 1929. Yes, the Whitney Museum owns three of my pictures. Private collections? Ach, I am in many. They keep my paintings under their bathtubs probably." Then he laughs and branches off into his experiences as an actor in Boston or some tale of campaigning for John Purroy Mitchell in New York City.

So you fail to hear from him that he was one of the exhibitors with the Forum group at the American Anderson Galleries in 1916,—a group which included such men as Thomas Benton, Charles Sheeler, Alfred Maurer, John Marin and Marsden Hartley. Neither will you hear how an expert on Oriental paintings walked into the Montross Gallery in 1917 and bought one of his pictures at sight, without even asking who the artist was. That picture now hangs in a London house, but you will find him represented in America—to name a partial list—among the collections of Alfred Rothbart, Charles Iklé, Stefan Bourgeois, Mrs. Charles Liebman, Arnold Genthe and Edward Booth.

It is difficult to weigh any artist in a scale of words, especially when that artist gazes benevolently at you over his spectacles and discourses familiarly on the philosophy of Friedrich Nietzsche. But after a while he shows his sketches and things are simplified. "This was a dawn in Providence, Rhode Island. This was a summer night. This was a canal."

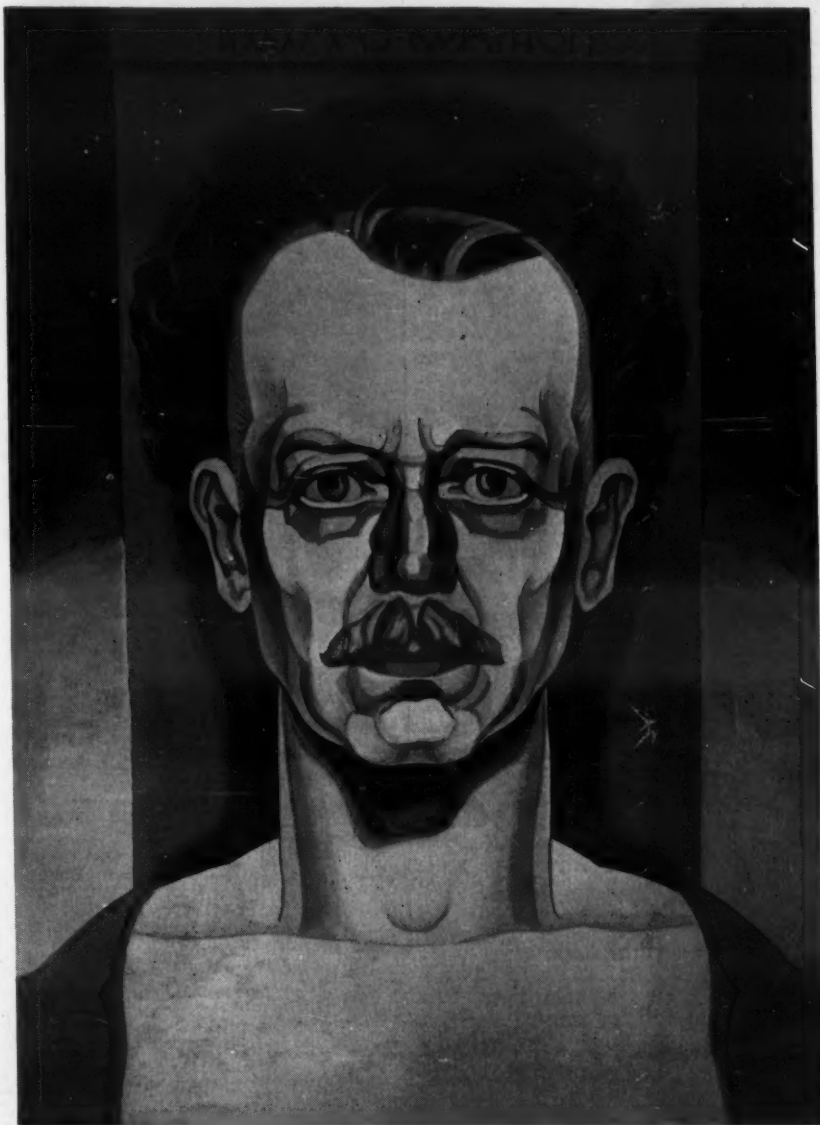
He turns the carefully-mounted little pictures one by one, leaving their interpretation to you. And in that you may fail, for Oscar Bluemner is concerned in painting not with facts but with moods. Years ago his work, with its dominant note of red which has brought him the title of Vermillionaire, was described by an English critic as something strange and new; later it caused Henry McBride to speak of him as a true poet and a deep student of life.

He conforms to no standards or schools. He obeys only the power of color and imagination, and in the construction of his paintings he abides faithfully by the rule which he himself laid down a long time ago:

"The only law a picture must conform to is that which it carries within itself."

That is not an easy creed to follow. It means, if you are faithful to it, the almost certain abandonment of any hope of quick rewards. It entails years of lonely work, the constant strain of financial worry and little encouragement save from the understanding few. But before anything else, it leaves the artist at the mercy of the one arbiter from whom he may conceal nothing—his conscience.

Oscar Bluemner, aged sixty-six, packs up his sketches and puts on his hat. Is he staying long in New York? No, he has to hurry back to his home outside Boston. He has work to do.



SELF PORTRAIT

By OSCAR BLUEMNER

sion, and he retired, or, to use his own phrase, "kicked the building business over."

He went back to Germany and held an exhibition of his pictures. The Berlin critics looked at them dubiously. One of them made the sage comment that as they were not European they must obviously be American.

Thereafter he went his own way, travelling from museum to museum all over Europe, a process which lasted a year. He recorded his impressions in thousands of sketches and returned to

that had he possessed less courage he might have played safe by merely saying nothing. But as it was, he said a good deal, in print. And this is part of it:

The critics, he stated, were unreasoning Pharisees who were aggressively hostile towards anything new. They uttered sounds which the public took for soundness and thus prolonged the existence of a sham idea of art. A critic, he justly claimed, should act as an interpreter between the artist and the public, and this the gentlemen of

HOWARD YOUNG GALLERIES

OLD AND MODERN
PAINTINGS

NEW YORK
677 FIFTH AVENUE

LONDON
35 OLD BOND ST.

FOREIGN AUCTION CALENDAR

LONDON Christie's

- February 26—Valuable books and manuscripts from various sources.
February 27—Italian majolica and bronzes, objects of art and French decorative objects and furniture, forming part of a continental collection.
February 28—Old English silver plate.
March 1—Porcelain, decorative objects, Eastern rugs and carpets.
March 6—The collection of Italian textiles and the remaining Chinese porcelain, the property of Edison Bradley, Esq., of New York and Newport.
March 22—English and French furniture and objects of art, the property of the late Henry Hirsch.
April 26—Rare Adam furniture and the Boucher Neilson Tapestry from the collection of the Marquess of Zetland.
May 7, 8, 9—The important collection of English and French furniture, porcelain, objects of art and tapestry, the property of the late Leopold Hirsch, Esq.
May 10—Fine old English and Continental silver plate.
May 11—Important pictures, drawings and engravings, the property of the late Leopold Hirsch.

COLOGNE Lempertz

- April 17—A porcelain collection consigned by a collector from the Rhineland.

VIENNA Gillhofer & Ranschburg

- February 27—The Dietrichstein and Heymann book and print collections.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries 30 East 57th Street

- March 7, 8, 9—Libraries of several collectors.

Rains Auction Rooms, Inc. 3 East 53rd Street

- March 1, 2, 3—Collection of Chinese art objects. On exhibition, February 25.
March 2—Private library of desirable books. On exhibition, February 25.

ANDOVER

A small exhibition of "English Portraits and Landscapes of the XVIIIth Century" is on display through the month of February. With the cooperation of the Boston Museum of Fine Arts, the Robert C. Vose Gallery, Boston, and several other museums and private collectors, portraits have been selected which have especial literary and historical interest.

COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

FRASER, CLAPP BOOKS

On Exhibition, February 28
Sale, March 7, 8, 9

The libraries of Dr. H. N. Fraser of Brooklyn and Mrs. F. W. Clapp of Auburndale, Mass., will go on exhibition February 28 at the American-Anderson Galleries, prior to sale, by their order, with the property of other collectors, on the afternoons of March 7, 8 and 9. Standard literature and literary editions of the writings of eminent British and American authors, such as Shakespeare, Lever, Bulwer, Scott and Thackeray, Clemens and Longfellow, many in fine bindings, appear in the catalog, also extra-illustrated books, press publications and works on the fine arts. There are a number of first editions, manuscripts and autograph letters of interest.

RAINS AUCTION ROOMS CHINESE ART OBJECTS FINE BOOKS

On Exhibition, February 25
Sale, March 1, 2, 3

A valuable group of Chinese art objects will be placed on exhibition at Rains Auction Rooms on February 25, prior to dispersal on the afternoons of March 1, 2 and 3. The collection comprises a select assortment of fine Chinese porcelain vases, lamps, jades, hard stone carvings, semi-precious stones and ancient bronzes. Richly embroidered hangings, decorative screens, cloisonne enamels and handsome lacquer furniture, together with artistic Tibetan paintings round out this tasteful property of Chu Pao Chai of Peiping, China.

Notable in the group of Ming dynasty articles is a three-color pottery garniture, embellished with dragon and peony motif and exquisitely carved in high relief. Also of the Ming period is an ovoid form five-color porcelain temple jar and a handsome black lacquer

four-fold screen, decorated with landscape and figures. The examples of the Tzu Chao jars of the Sung dynasty are among the larger art objects offered. The Ch'ien Lung period is ably represented in a comprehensive collection by an important rock crystal vase, ovoid form, in elaborately carved relief of dragons, birds and flowers. The brocade Mongolian priest robe, patterned with colors of a subdued hue, and the brocade imperial table cover, embroidered with medallions in imperial yellow ground, both of the Ch'ien Lung period, are especially pleasing. Of the Kang Hsi dynasty there is an imperial verte vase, charmingly decorated with ladies and court scenes, on yellow aubergine ground.

Lovers of the Chinese pictorial art will be intensely interested in the unusual painting of a Chinese lady. This portrait is attributed to the official court painter, Lang Shih Ning, who was an Italian, Joseph Castiglione, by birth. He came to China in 1730, became a naturalized Chinese and adopted the Chinese name. Other paintings are Tibetan scenes; one depicting a Laministic temple is decorated with figures of priests and worshippers on a light green ground. Foremost among the articles of furniture is a pair of brown lacquer tables of the Ch'ien Lung period, made from a cabinet taken from the imperial palace. An unusual group of stele tablets of the Tang and earlier periods are in remarkable condition, as is an old stone memorial tablet of the Sui period, early VII century, inscribed and dated 601 A. D.

There are some colorful embroidered Chinese brocades, temple banners and a majestic antique five-fold carved coromandel screen with polychrome soft color decoration depicting a palace, foliage and figures. A richly carved lacquer cabinet lends its charm to this highly distinguished group of Chinese art work.

Along with the Chinese porcelains, Rains will place on exhibition a private library of desirable books to be sold Friday evening, March 2nd. Eminent among these are scarce inscribed items, richly bound sets, references on art, architecture and furniture, modern first and limited editions, and a large assortment of the best Rackham illustrations. There are also a number of scholarly and handsome editions of the standard sets. A collection of very fine inlaid bindings completes this varied and interesting group.

RECENT AUCTION PRICES

BONNER BOOKS

American-Anderson Galleries—The sale of books from the library of Paul Hyde Bonner, on February 15 and 16, realized a grand total of \$31,902. We record below the highest prices in the dispersal:

- 11—*Visions of the Daughters of Albion*—William Blake—printed by William Blake: 1793 (not earlier than 1794); Temple Scott \$5,200
17—*Genesis: The Seven Days of the Created World*—autograph manuscript by William Blake; Gabriel Wells 1,025
191—*Poems*—John Keats—first edition in original boards—uncut—London, 1817; Herman Popper 1,550
195—*Ella*—Charles Lamb—first edition—autograph presentation copy from the author to John Clare—in the original boards—uncut—London, 1823; John Rindel 1,800
196—*Seven Pillars of Wisdom*—T. E. Lawrence—proof sheets with autograph manuscript corrections and the unpublished first chapter—uncut (1923-27); P. J. Dalton 1,100
223—*Poems*—Edgar Allan Poe—second edition—New York: published by Elam Bliss, 1831; Margaret Kelley 3,400
262—*Uncle Tom's Cabin*—Harriet Beecher Stowe—first edition—in original wrappers—Boston, published by John P. Jewett & Co., 1852-3; H. Popper 1,025

WALKER-BURLINGHAM ET AL. PAINTINGS

American-Anderson Galleries—The sale of Barbizon School Paintings and other works, the property of the T. B. Walker Foundation Galleries of Minneapolis, a New York private collector and the estate of the late Hiram Burlingham, with additions, held on February 15, realized a total of \$27,160. We list below the principal prices obtained in the dispersal:

- 53—*"Nude By a Pool"*—Jean Jacques Henner—French: 1829-1905; John Levy Galleries \$2,350
55—*"A Balmy Afternoon"*—Jean Baptiste Camille Corot—French: 1796-1875; F. H. Amann 2,700
57—*"Wallachians Rounding Up Their Horses"*—Adolf Schreyer—German: 1828-1899; Davis Brown 900
60—*"The Black Veil"*—Jean Boldini—Italian: 1845-1931; J. H. McKay 650
62—*"The Traveler"*—Adolf Schreyer—German: 1828-1899; H. Grinnell 1,550
65—*"Plaza de Toros"*—Jean Leon Jerome—French: 1824-1904; Frank Schnitzler, Jr. 875
66—*"On the Coast of Morocco"*—Felix Ziem—French: 1821-1911; William Farson 775
74—*"Mme. Dubois"*—Adelaide Labille-Guyard—French: 1749-1803; M. A. Linah (agt.) 675

BUFFALO KEEPS BUSY EVEN IN FEBRUARY

By WALTER GORDON

BUFFALO.—Three exhibitions of a popular character are being shown at the Albright Art Gallery in Buffalo during February and continuing until March 4th. On view are a large number of articles of fine design purchasable for one dollar or less in Buffalo stores, recent prints by the Society of American Print Makers, shown at the Downtown Gallery, New York, in December, and the best American graphic humor and satire, in the College Art Association's "Salon of American Humorists."

The exhibition of articles of fine design priced at one dollar or less in Buffalo stores is a logical successor to a comprehensive "Art in Industry" show held at the Gallery in the spring of 1932. The present exhibition contains a large number of examples of high achievement in industrial art, found in Buffalo department stores, specialty shops, 5 and 10's—which are sold at prices that everyone can afford. Included are pottery, glassware, textiles, art metal work, jewelry, toys, etc., shown in special cabinets under conditions of lighting and arrangement which attract attention to the aesthetic quality of these objects.

Members of the Women's Advisory Board of the Albright Art Gallery, under the chairmanship of Mrs. Thomas Robins, conducted a treasure hunt for the past few months, searching for articles which have a simple beauty of form and color, which are honest in design and which have an actual selling price of one dollar or less. Letters of invitation to exhibit were sent to Buffalo stores, announcements were published in the newspapers, and a real effort was made to comb the field. There were a surprising number of fine things in Buffalo stores conforming to the standards mentioned above, but only as many examples were selected as could be conveniently shown.

The display cabinets used are recessed in the wall and the interior painted a green-blue of high intensity, with strong top lighting.

Also on view at the Albright Art Gallery during February is a water color show by members of the Buffalo Society of Artists. This exhibition contains sixty-four pictures, the work of thirty-one artists.

JOHN LEVY GALLERIES

INC.

PAINTINGS

ONE EAST 57th STREET
NEW YORK

Scott & Fowles

Paintings

Drawings

Bronzes

745 Fifth Avenue
(Sixteenth Floor)
South East Corner of 58th St.
NEW YORK CITY

TON-YING & COMPANY

CHINESE ANTIQUE WORKS OF ART

5 East 57th Street
Third Floor
NEW YORK CITY

JULIUS H. WEITZNER INC.

OLD and MODERN PAINTINGS

Including Examples by

GIOVANNI DEL BIONDO
PETER DE HOOGH
JOOS VAN CLEVE
GILBERT STUART
PIETRO LONGHI
MAGNASCO
REYNOLDS
CRANACH
GOYA
GUARDI
DAUMIER
CARRACCI
REMBRANDT
HENRI ROUSSEAU
THOMAS COUTURE
CLAUDE LORRAINE
JACOB VAN RUISDAEL

122 East 57th Street

New York City

Around the Galleries

By Jane Schwartz

Since almost twenty exhibits must be visited and commented upon and said comments delivered into the hands of the printer in the pathetically short interval of forty-eight hours, we regret the necessity of curtailing the play which habitually appears in this column. George Washington, revered more, perhaps, for his patriotism and truthfulness than for his sense of humor, is the cause of this rather hectic situation. In imitation of his long chronicled gesture, we shall cut down the cherry tree and, furthermore, confess it.

Three galleries this week are presenting artists who have adopted the Mexican scene as inspiration for their brush. Two of these painters, it seems, are recipients of Guggenheim Fellowships and have journeyed to Mexico on the proceeds. The first of these, now showing at the Morton Galleries, is Doris Rosenthal, who combines a masculine touch with the witty subtlety of her sex. There is nothing feminine in the handling of her medium in "Mining Property." The large swing of the hills embracing the tiny colony of symmetrical huts displays a driving force in the application of pigment and the form. The elementary quality of the landscape, itself, and the plastic use of color save this canvas from being merely illustrative. In "Under the Bridge" the fine drawing of the women's backs as they energetically scrub beneath the span and the clever use of one white towel to focus the eye upon the central figure combine in a distinctly animated composition. "La Sirena" shows more tender harmonies of color than the majority of the artist's work, while for direct interpretation of racial type, "Boy" is particularly successful.

Howard Cook, whose frescos and drawings appear at the Weyhe Gallery, has come to general attention in the art world for his "Mexican Interior," which drew a prize in the competition of the Society of American Etchers. In Mexico, where he studied the art of fresco painting, he executed these racial studies, distinguished by

a startling perception and richness of drawing. Whether the subject is a wrinkled old woman, a winsome child, young girl or buxom matron, there is the same amount of careful penetration. We preferred the various episodes from Mexican life to the large water colors of native flowers which do not always seem suited to a style of such dimensions. Outstanding for robust draughtsmanship are "Torito," a watercolor rendering of a fresco in Taxco, and "Toluca Market," in which the white sombreros form interesting designs.

The last of Mexico which we note this week is at Contemporary Arts where Taxco boys, from eight to sixteen years of age, are exhibiting. They are left to their own resources and, as is characteristic of all children who are not spoiled by too early art training, they show spontaneity and initiative. Most of the work is flat if not entirely silhouetted against the paper, but the lack of spatial and formal relations is compensated for by frequent originality of design. Concurrent with this show is that of A. Harrington, who attempts to combine his classical inclinations with a knowledge of modern art. At times, especially in the large nudes, he would like to be a second Picasso, an undertaking which does not seem the least bit propitious. However, when his large heavy figures are simplified

and then arranged in planes to form an imposing design, the result is not at all dire. He is at his best in such achievements as "The Pool," where the romanticist replaces the classicist to better advantage.

In addition to this triumvirate, there is another of three women who present diverse and contrasting styles. The American Group presents Helen McAuslan in their galleries at the Barbi-zon-Plaza. Her painting is hard, although not academic, with rather crude color set in almost amazingly unreal highlights. Indeed, it must be a land of unearthly sunlight, from which Miss McAuslan emerges with these whitened landscapes. Some of the scenes are simplified and with this reduction to essentials, her color becomes more inviting and lower in key.

Considerably more taste in color is shown by Isabel Whitney at the Fifteen Gallery. Her style in these recent paintings seems to have changed from one of stolid immovability to more tripping delicacies in her favorite medium of watercolor. Those solid and cluttered colors which are present in the older "Tinker's Gateway" seem to have given way to a more personal style, found, for instance, in such works as "Autumn Bouquet" and "Red Cattle." This artist also engages in mural decoration, as seen from the project and

photograph of a fresco in the home of Mr. Boris Said.

The trio is completed with Frances Greenman, whose portraits at the Marie Sterner Gallery succeed in being both good-looking and sophisticated. There is a dash and nonchalant sweep to her compositions. Since the artist does not attempt fashionable portraiture, we may not speak in terms of suavity, etc., and this, we may add, is to her credit; but, since not an overly great amount of facial expression succeeds in radiating from these visages, there does not seem very much to say about them. Let us conclude by recommending with reservations the portrait of Mme. Rohrer, that of the artist's mother and the "Coventry, No. 1."

We do not place Marie Haughton Spaeth at the Argent Galleries with the rest of these ladies, since she becomes almost a sort of super woman. Asleep, satiated, awake or clutching, her four children have all provided studies, as she apparently lay with a baby on one side and a palette on the other. Who says that a woman cannot combine her career with her home life? We see all the little Spaeths from the time they were weaned, through the stumbling stage, into the uncherubic era, through gangling adolescence up to the present date, which sees one of this immortalized group writing on baby lambs

and still another "sculpting" nursing kittens. However, they're all charming children and Janet Spaeth, one of the older offspring, is also showing at the Argent Galleries.

From babies to horses! Edward Miner is exhibiting at the Empire Galleries the twenty-four originals of his illustrations for the National Geographic Society's publication, Horses of the World. It is interesting to note that this artist was the initiator of the studio into which a horse could be ridden and posed under conditions which would make him feel at home. Having actually breathed the horse atmosphere on the stock farm in Chautauqua county, where his father bred horses, he knows the animal through and through. In Westbury, L. I., he has painted these equestrian subjects with a knowledge of the anatomy of the animal and a feeling for the individual traits of various species. One of the best and most recent is "Saratoga, Early Morning," in which the sweetness of the early morning light and air is so admirably reflected.

While at Radio City, the Caz-Delbo Gallery should not be overlooked. Here Zandomenighi, a contemporary of De-gas and Cassatt, who has never exhibited, is now making up for lost time. The former, more than the latter artist, has greatly influenced his style, while a strong flavoring of Renoir is thrown in for final seasoning. While not a great artist (for what imitator can possess greatness?) he has agreeable surface qualities.

Between Beethoven and Debussy, in other words, the intermission, one may see the mid-winter exhibition of paintings and drawings by the artists of Carnegie Hall. There among the star members of this group are C. Bosseron Chambers, Wilford Conrow, Frederick K. Detwiller, Charles P. Gruppe, Josephine Lewis, J. Campbell Phillips, Maria J. Streat and Hovsep Pushman. Also of interest is the model of the vestibule within the south portico of the new Nelson Gallery in Kansas City, the murals of which were painted by Leroy MacMorris. In them, he has "expressed the spirit of the high Renaissance in Italy in the manner of the School of Raphael." The ceiling is represented by the model, while the side murals are seen in colored drawings.

Turning to sculpture, there is only one exhibition in this medium the present week, namely—Polygnotus Vagis at the Kraushaar Galleries. Born in

(Continued on page 18)



"HORSES WATERING AT THE BEACH"

By PICASSO

Loaned through courtesy of the Worcester Museum to the large Picasso Retrospective inaugurating the opening of the new Avery Memorial in Hartford.



The NEWHOUSE GALLERIES

EXHIBITION OF
PAINTINGS BY

RICHARD EDERHEIMER

Until March 17th

578 MADISON AVENUE

New York

CORNER 57th STREET

THE
FINE ART SOCIETY
Estd. 1876

FINE ETCHINGS
by
OLD and MODERN
MASTERS

148 NEW BOND STREET
LONDON, W.1.
CABLE: FINART, LONDON

C. T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

*Chinese
Antiques*



Branches

SHANGHAI

PEKIN

WILDENSTEIN & COMPANY

INC.

Distinguished

OLD and MODERN
PAINTINGS
WORKS OF ART

TAPESTRIES

XVIII CENTURY FRENCH FURNITURE

19 EAST 64th STREET, NEW YORK

11 Carlos Place
Grosvenor Sq., London

57 Rue La Boetie
Paris

LONDON LETTER

by Louise Gordon-Stables

It is something of a feat to have succeeded in getting together a couple of dozen of Toulouse-Lautrec's paintings and drawings for exhibition at the Knoedler Galleries in Bond Street, for owners are not, as a rule, inclined to allow such rare examples to pass out of their immediate keeping. The majority of the pictures deal with the artist's favorite themes of the circus, and of the promenade and bars of the Parisian music halls and treat their subjects with a sly humor and a touch here and there of malice that prove irresistible. The Englishman, enjoying himself on the Continent, comes in for several digs, but all is done so wittily that the victim, himself, must join in

the good fun. If any one had previously any doubt as to Lautrec's claim to the name of genius, this exhibition must dispel it. The artist was a master of style, and posterity is establishing his work on a plane higher than that accorded to him by his contemporaries.

In this spring's exhibition of water-color drawings at the Agnew Galleries, Old Bond Street, more emphasis has been placed on the modern work and less on the earlier, an arrangement justified by the excellence of the examples chosen. Some African studies by McBey and some French scenes by Martin Hardie, though in very different vein, illustrate the modern artist's concern with the elusive "spirit of place," while endeavoring to convey

the individual reaction to realities. The Brothers Steggles, members of the East London Group, send landscapes that speak of pre-occupation with something even more enthralling than the life of mean streets, and that give them opportunity for developing original compositions. Among the earlier work, the Cozens and Girtin deserve special mention.

Unusual for the medium of water-color is the treatment accorded by Miss Isabel Nichols to the flower studies that she is showing at the Redfern Gallery. This is rather intense in character and gives the blossoms the air of being viewed in a strong shaft of light, as if in a hothouse at Kew Gardens, but there is, nevertheless, a certain pleasant vividness about the pieces, the flowers coming to life as something more than mere bits of decoration.

Mrs. Florence Engelbach at The Reid-Lefèvre Galleries, King Street, is a flower painter of different outlook. She has a more varied palette and sees her subjects in paler mood and in less emphatic relation to their surround-

ings. Her medium is oil, used rather heavily, yet without coarseness.

The flower-studies, too, seem to stand out especially in the Glyn Philpot show at the Leicester Galleries, where they are certainly amongst the most successful of the artist's work, despite the fact that the *pièce de résistance* on this occasion is ostensibly the "Great Pan," banned last year by the Royal Academy after acceptance. Mr. Philpot has, of late, taken to a method of symbolism, which is lacking in artistic subtlety and which cannot be upheld on the score of adding in any way to the impressiveness of what is to be conveyed. Some of the symbolic work is suggestive of the late Mr. Sims in his less coherent moods, and similarly fails to come within the category of the painter's finest output. Philpot appears to be going through a transitional stage and there is a tentative air about much of his work which is a contrast to his former firmness of touch. But in the flower pieces there is an exquisite freshness; the arrangement is unerringly happy and the actual drawing is full of significance. They would form a

delightful decoration for a room, designed with a series of panels to take them at intervals.

The Abdy Galleries in Carlos Place are amalgamating with the firm of Wildenstein of Paris and New York, under whose name the firm will in the future be known. A special feature will be made of important works by the French School, the initial show being one of pictures by Paul Signac, of which I will write later.

ALBANY

The Albany Institute of History and Art will exhibit through March a group of six paintings by the French Impressionist Masters, Monet, Sisley, Pissaro, Renoir. There are three Monets: "The Seine at Vetheuil" of 1879, "Cliffs at Dieppe," 1882, and "Poplars at Giverny," 1892. This exhibition, arranged through the courtesy of Durand-Ruel, is the first of a series of loan exhibitions through which the Museum hopes to acquaint Albany with important examples of modern painting.

THE PARIS ART DIRECTORY

SELECTED
MODERN
PAINTINGS

BIGNOU

CABLES: "ETIBIGNOU-47-PARIS"

8 RUE LA
BOETIE,
PARIS

LES FILS DE LÉON HELFT

ANTIQUE FURNITURE, TAPESTRIES, OBJETS D'ART
RARE FRENCH SILVER

4 RUE DE PONTHEU, PARIS

EDOUARD JONAS

ART EXPERT TO THE FRENCH GOVERNMENT

PICTURES - WORKS of ART - TAPESTRIES

PARIS: 3 Place Vendome

Savoy-Plaza Hotel, NEW YORK

EXPERT TO THE
FRENCH CUSTOMS

PAUL GUILLAUME

PRIMITIVE
AFRICAN ART

FIRST CLASS PAINTINGS

DERAIN, MATISSE, PICASSO, CEZANNE, MODIGLIANI, DOUANIER ROUSSEAU,
SEURAT, UTRILLO, SOUTINE, FAUTRIER, GOERG, CHIRICO, LAURENCIN, ETC.

59 RUE LA BOETIE PARIS

Expert for
CIVIL COUNSEL
OF THE SEINE

ANTIQUES
AND
DECORATIONS

LUCIEN JACOB

19 RUE CAMBON, PARIS

FINE GOLD BOXES
TAPESTRIES—ART OBJECTS
SEMI-PRECIOUS STONES

Expert for
INSURANCE
VALUATIONS

In a little story of Paris there has been a Temple to the Archives. The Archives of the Danse is the name for which we have heard, who so many years ago that dancers, the Swedes, concerns the art of a place; there is an exhibition room. This institution as the saying goes in Paris, where, ballet has always manifestations v

Just now a Parisian progress and a "relic" of the view. The atmosphere, but of glory, of remembered the Swan" is shown aerie semblance the skillfully drawn room contribute there in the last flutter of the dyations of the scene poignant when she died and said, "Bring costume," and her bosom the famous creation touching evocation, room, reconstructions (it is owned by with the make-up for before which times and dancing walking-dress theatre. The there no longer, lora lingers in her portraits minder of her production of the limbs, the Russian her by Billbin, "dragon-fly dance the Rondino, he ing statuettes sl graphs show swans. She ad tralia, as in Le buying pigeons, goes, and when of cages always America she w rier, "Poppy," all her tours th America. Most collected by M great dancer's main at the A de la Danse.

At the Petit hition of Ita opening, which sensational tha or at London. The Minister Mistler, who Issue of postage Under-Secretary Fine Arts, and of many emine designs, includ Laboureur, Cer Galanis; we stamps which and picturesqu The Musée G exhibition of C

Ant

of D

Furnitu

OLD

K

MA

CO

33 S

PARIS LETTER

By Marcel Zahar

In a little street of the West End of Paris there has been recently erected a Temple to the Muse Terpsichore. The Archives Internationales de la Danse is the name of the foundation, for which we have to thank M. Rolf de Maré, who so ably organized some years ago that splendid troupe of dancers, the Swedish Ballet. All that concerns the art of dancing is given a place; there is a museum, a library, an exhibition room, and a lecture-room. This institution satisfies what was, as the saying goes, a "long-felt want" in Paris, where, though the cult of the ballet has always had its devotees, its manifestations were brief and intermittent.

Just now a Pavlova Exhibition is in progress and a number of interesting "relics" of the great danseuse are on view. The atmosphere is one of melancholy, but of glamor too—the glamor of remembered beauty. The "Death of the Swan" is shown us with an almost eerie semblance of reality, to which the skillfully disposed lighting of the room contributes. We see Pavlova there in the last agony, the last faint flutter of the dying swan. The associations of the scene become all the more poignant when we recall that just before she died Pavlova called her maid and said, "Bring me my swan-dance costume," and passed away pressing to her bosom the emblem of her most famous creation. There is another touching evocation: the dancer's dressing-room, reconstituted in every detail (it is owned by the London Museum), with the make-up on the table, the mirror before which she dressed, her costumes and dancing-shoes, even the walking-dress she wore coming to the theatre. The occupant of the room is there no longer, but the spirit of Pavlova lingers in the air. Everywhere her portraits meet our eyes, like a reminder of her presence. We see a reproduction of her slim but sinewy limbs, the Russian sarafan designed for her by Bilibin, her costume for the "dragon-fly dance," the flimsy dress of the *Rondino*, her wigs, and the charming statuettes she carved. Some photographs show her amongst her pet swans. She adored animals; in Australia, as in London, she was always buying pigeons, peacocks, pink flamingoes, and when she toured a number of cages always accompanied her. In America she was given a Boston terrier, "Poppy," which followed her on all her tours through North and South America. Most of the souvenirs were collected by M. Victor Dandré, the great dancer's husband, and will remain at the Archives Internationales de la Danse.

At the Petit Palais an important exhibition of *Italian Art* will soon be opening, which bids fair to be no less sensational than its famous predecessor at London.

The Minister of Postal Services, M. Mistler, who has decided on a new issue of postage-stamps, was formerly Under-Secretary in the Ministry of Fine Arts, and has enlisted the services of many eminent artists for the new designs, including Daragnès, Decaris, Laboureur, Ceria, Chapelain-Midy and Galanis; we anticipate a series of stamps which will be highly original and picturesque.

The Musée Galliéra is organizing an exhibition of Glass in general, and, in

particular, as applied to architectural and decorative uses.

A handsome white edifice has just been erected in the Jardin des Plantes and some of the rooms in it are devoted to a "Pompon Museum." Thus the "stylized" animals carved by this admirable sculptor are housed in close proximity with their living prototypes. The modelling is clean and precise, the design synthetic, and movement is suggested in a marvellously effective manner. One of the best works is the fine figure of a bear which, at a recent Salon d'Automne, won the old sculptor a tardy recognition of his talent. Near the "Pompon" rooms a gallery has been fitted out where, as is only proper, the inaugural exhibition is concerned with works of art dealing with animals. Notable are the wrought-iron work by Subes, Dunand's lacquer, Besnard's pottery, sculpture by Petersen, Huggler and Granovsky. There we also see a fine canvas by Marboré and a curious table ornament, an epergne made after Frémiet's models for the Universal Exhibition of 1900.

M. F. L. Schmied is justly renowned for his illustrated and illuminated books. In his exhibition at the Pavillon de Marsan he has sprung an agreeable surprise on us—compositions in enamelled cast-iron plaques, constructed after the artist's designs. These plaques are so arranged and combined as to form huge decorative panels; the color-effects obtained are extremely vivid and effective. This new material is very suitable for the embellishment of façades and architects will certainly welcome it as such.

"The Garden in Art" will figure in an exhibition which will shortly open in the Rue de la Boétie; it will give a wide historical survey of this branch of art and include works by Fragonard, Lancret, Pillement, Hubert-Robert, Delacroix, Pissarro, Renoir, Monet and others.

EXHIBITION OF
PAINTINGS BY

**STEPHEN
ETNIER**

Feb. 26th to March 17th

**MILCH
GALLERIES**

108 WEST 57TH STREET
NEW YORK

**BELMONT
GALLERIES**

576 Madison Ave., N. Y.
Old Masters
Portraits of All Periods
Primitives of All Schools
Paintings Bought
Paintings Authenticated

**LOEWI
VENEZIA**

San Trovaso 960
PERIOD ROOMS, FURNITURE
EARLY TEXTILES & RUGS

**Antiques
of Distinction**

Furniture, Tapestries
OLD MASTERS

Kunsthaus
MALMEDÉ
COLOGNE/Rh.

33 Sachsenhausen

MARIE HARRIMAN GALLERY

CONTEMPORARY ART

New Paintings By

WALT KUHN

Extended to March 3

61-63 East 57th Street

New York

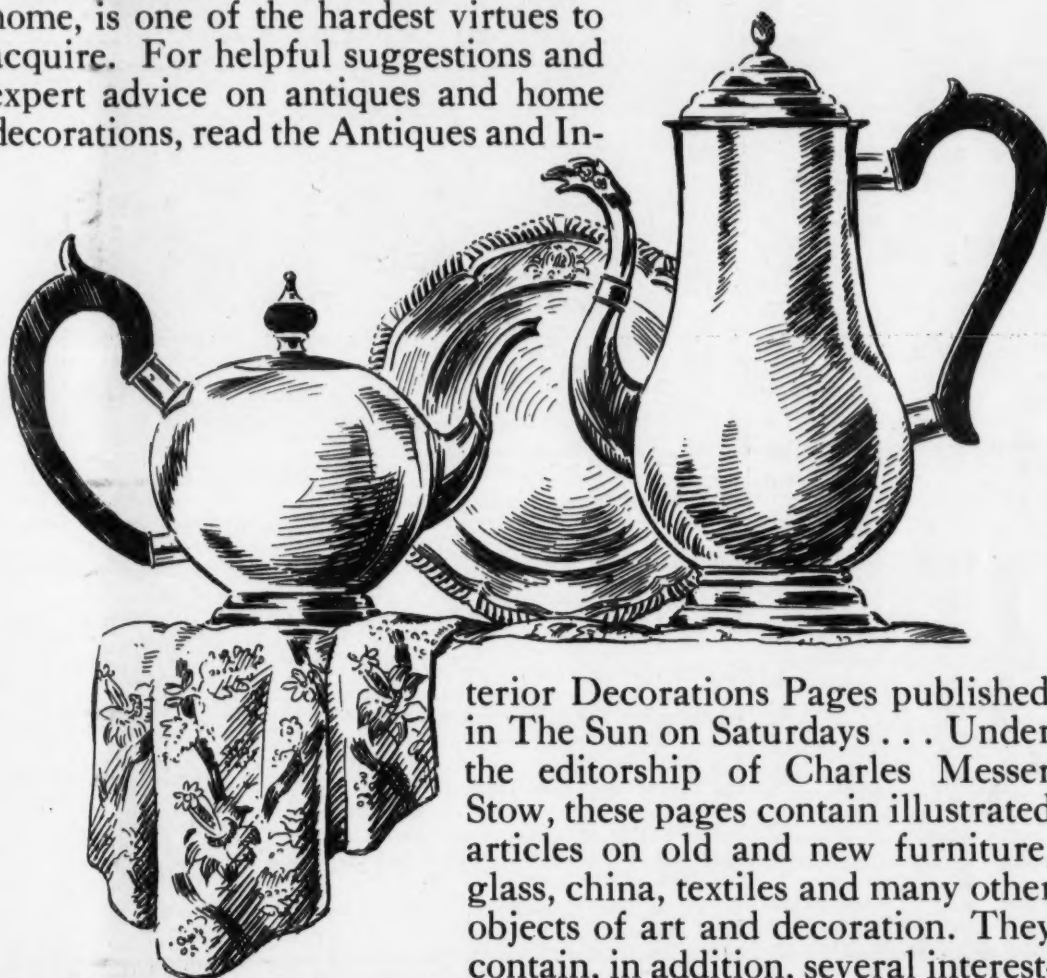


"White Peonies"

By Walt Kuhn

SIMPLICITY

Attractive simplicity, one of the first virtues in equipping and decorating a home, is one of the hardest virtues to acquire. For helpful suggestions and expert advice on antiques and home decorations, read the Antiques and In-



terior Decorations Pages published in The Sun on Saturdays . . . Under the editorship of Charles Messer Stow, these pages contain illustrated articles on old and new furniture, glass, china, textiles and many other objects of art and decoration. They contain, in addition, several interesting features for those who like antiques and objects of art, including *The Quester*, a column of comments on old customs and objects; a *Questions and Answers* column; and *Next Week's Auctions*, giving the time and place of the important auctions.

If you live outside Greater New York you may have the Saturday Sun with the Antiques and Interior Decorations Pages mailed to you every week for \$1.50 a year.

**ANTIQUES AND INTERIOR DECORATIONS PAGES
EVERY SATURDAY**

The Sun

The Newspaper of Distinction in its Readers, its News and its Advertising
NEW YORK

USE THIS COUPON

The Sun, Subscription Department, New York City.

Gentlemen: I am enclosing check for \$1.50 for one year's subscription to the Saturday Sun, containing the Antiques and Interior Decorations Pages.

Name

Address

This offer not good in Greater New York

Artists of America Will Be Sponsored By New Foundation

A new national agency for the promotion of American painting and sculpture, to be known as the Fine Arts Foundation, has lately been organized, under the leadership of the country's most prominent artists, we learn from an account in a recent issue of *The New York Times*. The announcement was made by F. Ballard Williams, member of the National Academy and chairman of the national executive committee of the American Artists' Professional League, one of the organizations sponsoring the foundation. Mrs. Ruth Baker Pratt, former Representative in Congress, has been appointed active chairman of the new national agency. Further details regarding the new foundation are reprinted from the *Times*.

The foundation is to be the central bureau charged with definite responsibilities for the advancement of art in the United States, the term art being confined to include only painting and sculpture. It will attempt to coordinate the activities of the numerous art organizations throughout the country, in an effort to fill the need created through the lack of a governmental Department of Fine Arts, such as exists in France and other countries.

The creation of the foundation is being jointly sponsored by the American Artists' Professional League, which has chapters in every State and a membership of more than seven thousand artists, and the National Commission to Advance American Art. An Artist Committee of One Hundred, representing the majority of art organizations throughout the country, and composed of a "who's who" in American art, is actively cooperating in the execution of plans for the new foundation.

The foundation, which has been two years in formation, will be presented formally to the public on March 15 at an invitation dinner at the Hotel Roosevelt, temporary headquarters of the organization. Leaders in the nation's cultural and official life are to attend the dinner, which will also mark the launching of a three-year educational, research and promotion program. . . .

"For many years," the announcement said, "it has been the hope of artists and laymen interested in art, that the Federal Government would establish a Fine Arts Bureau similar in character and scope to those existing in foreign countries. It has long been realized that such an agency—whether governmentally or privately sponsored—is essential to the development, understanding and appreciation of art in this country."

"The Fine Arts Foundation embodies carefully thought out plans designed to remedy evils and abuses existing in the American art field; to bring to the people of the Nation a broader and truer realization of the value of art appreciation; to truthfully portray the merit of American talent; and to aid and guide the artist in times of economic stress and personal misfortune."

The foundation, it was said, will have four main objectives—education, promotion, research and benevolence.

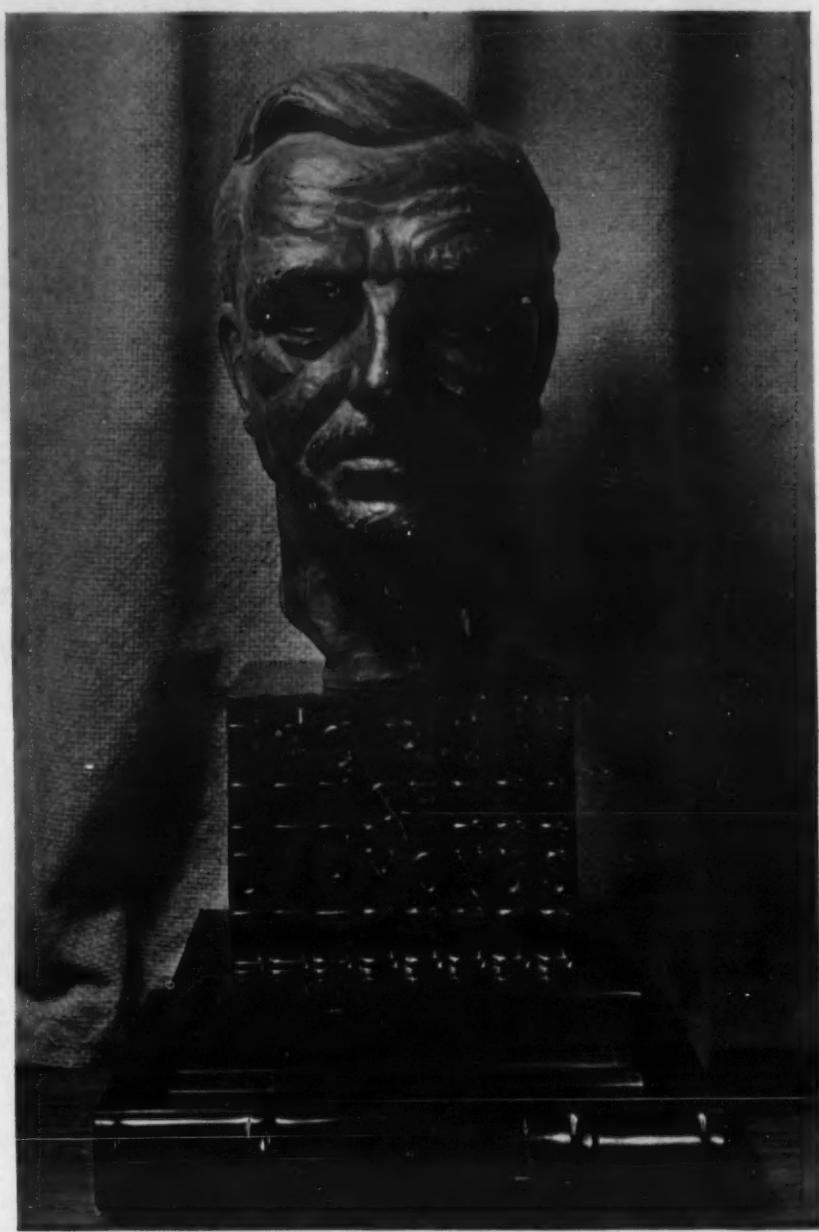
"Efforts will be first directed toward instilling in the minds of taxpayers and educators, a realization of the importance of including proper and full courses in art study in the schools molding the future of the 26,000,000 children of the Nation," the announcement explained.

Immediate action under "promotion" will entail:

"Combating any influence exerted by European art that is unfair in competitive methods to American art."

"Dignified and emphatic protest, as occasion arises, against unfair foreign art exploitation; also a protest against the employment by Federal, State and municipal authorities of inferior foreign art workers to the disadvantage of competent American artists."

"Enlightening America to the fact



PORTRAIT BUST OF RUSSELL CONWELL By BORIS BLAI
This interesting bronze of the author of "Acres of Diamonds" and founder of Temple University in Philadelphia was presented on February 11 to the college to commemorate its fiftieth anniversary

that the best expression of American life and ideals is produced by Americans."

Under the heading "benevolence" the announcement says that the foundation is planning for "the eventual creation of a fund to provide financial assistance to artists in temporary need, safeguarding the artists' families and giving education security to their children, the establishing of a home or colony for old, sick or disabled artists and free hospitalization."

The Artists' Committee of One Hundred and the governing boards of the two organizations backing the foundation are composed of the following distinguished painters, sculptors and architects:

Artist Committee of 100.

| | |
|-------------------------|--------------------------|
| Herbert Adams | Laura Gardin |
| Karl Anderson | Fraser |
| Chester Beach | Harriet W. Frishmuth |
| Frank Benson | Daniel Garber |
| Walter Biggs | Charles Dana Gibson |
| Charles Bittinger | Cass Gilbert |
| Edwin A. Blashfield | William J. Glackens |
| Ernest Blumenfeld | Edmund W. Greacen |
| Edward Bruce | Albert L. Groll |
| Charles Burchfield | Jules Guerlin |
| A. Stirling Calder | Eugene Higgins |
| John Carlson | Victor S. Holm |
| Charles E. Chambers | James R. Hopkins |
| Howard Chandler Christy | Henry Salem Hubbard |
| Ralph Clarkson | Ernest L. Ipsen |
| Collin Campbell | C. Paul Jennewein |
| Cooper | John C. Johansen |
| Harvey Wiley Corbett | Charles Keck |
| John E. Costigan | William Sergeant Kendall |
| Arthur Covey | Rockwell Kent |
| Bruce Crane | W. L. Lathrop |
| Arthur Crisp | Robert Laurent |
| E. I. Crouse | Lee Lawrie |
| Charles C. Curran | Ernest Lawson |
| Leon Dabo | William Auerbach Levy |

| | |
|------------------------|-------------------------|
| Louis Paul Dessar | Jonas Lie |
| Frederick Dielman | Paul Manship |
| Paul Dougherty | F. Luis Mora |
| Frank Vincent Du Mond | Wallace Morgan |
| Harvey Hopkins | Hermon A. MacNeil |
| Kerr Eby | Frederick W. MacMonnies |
| George Wharton Edwards | Edwin McCartan |
| Lydia F. Emmet | Hobart Nichols |
| Barry Faulkner | Leonard Ochtman |
| Anna S. Fisher | Ivan Olin |
| August Franzen | Maxfield Parrish |
| James E. Fraser | De Witt Parrshall |
| Ernest C. Peixotto | William M. Paxton |
| Hovsep Pushman | Joseph T. Pearson |
| Edward W. Redfield | Walter D. Teague |
| Ernest David Roth | Helen W. Turner |
| Carl Rungius | Walter Upp |
| Chauncey F. Ryder | Douglas Volk |
| E. Field Sanford Jr. | Harry W. Watrous |
| W. Elmer Schofield | Max Weber |
| William H. Singer | Adolph Weinman |
| Eugene Speicher | William Wendt |
| Maurice Sterne | Irving R. Wiles |
| Albert Sterner | J. Scott Williams |
| Lorado Taft | Ezra Winter |
| | Charles H. Woodbury |
| | Mahonri Young |

American Artists' Professional League.
National Executive Committee.
F. Ballard Williams
Albert T. Reid
Wilford S. Conrow
Gordon H. Grant
Walter Beck
Louis F. Berneker
John Ward Dunsmore
George Pearce
Ennis
Arthur R. Freeland
Lorado Taft

National Commission to Advance American Art.
Governing Board.
Wayman Adams
Robert Aitken
John Taylor Arms
Louis Betts
George Elmer Browne
Dean Cornwell
Sidney E. Dickinson
John Ward Dunsmore
Ulric H. Ellerhusen
DeWitt M. Lockman
Henry R. Rittenberg
Albert T. Reid
Eugene Savage
Leopold Seyffert

ARNOLD SELIGMANN REY & CO., Inc.

11 East 52nd Street NEW YORK

WORKS of ART

ARNOLD SELIGMANN & FILS

23 Place Vendôme PARIS

JACOB HIRSCH

ANTIQUITIES & NUMISMATICS, INC.
30 West 54th Street New York

OLD COINS and MEDALS WORKS OF ART

EGYPTIAN—GREEK—ROMAN
MEDIAEVAL and RENAISSANCE

ARS CLASSICA, S. A.

31, Quai du Mont Blanc, GENEVA (Swiss)

JULIUS LOWY

[INC.]

HIGH GRADE PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

GOLDSCHMIDT GALLERIES

[INC.]

WORKS of ART PAINTINGS BY OLD MASTERS

730 FIFTH AVENUE, NEW YORK

FRANKFURT
Kaiserstrasse 15

BERLIN
Victoriastrasse 3-4

PIERRE MATISSE

SELECTED MODERN PAINTINGS & SCULPTURES

FULLER BUILDING

51 EAST 57TH STREET

NEW YORK

E. & A. SILBERMAN, INC.

PAINTINGS

32-34 EAST FIFTY-SEVENTH STREET

(Adjoining American Art Association)

NEW YORK

5 SEILERSTÄTTE, VIENNA

ANTIQUES

Calendar of Exhibitions in New York

- Academy of Allied Arts, 340 West 56th Street—Winter exhibition.
- Ackermann Galleries, 50 East 57th Street—Prints by contemporaries and old masters.
- American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, to May 1.
- American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.
- American Indian Art Gallery, 850 Lexington Avenue—Zuni Indian watercolor paintings and pottery, to March 12.
- An American Group, Barbizon-Plaza Hotel—Paintings by Helen McAuslan, to March 10.
- An American Place, 509 Madison Ave.—Forty-four selected paintings of Georgia O'Keeffe, 1915-1927, to March 17.
- Arden Gallery, 400 Park Avenue—Paintings, art for the garden and furniture.
- Argent Galleries, 42 West 57th Street—Paintings by Marie Haughton Spaeth, sculpture by Janet Spaeth, to March 3; Paintings by Viola B. Wrigley, February 26-March 10.
- Art Students' League, 215 West 57th Street—"Paintings, Illustrations, Etchings and Their Preliminary Studies," by contemporary artists.
- Artists Gallery, Towers Hotel, Brooklyn—Decorative paintings and black and white pictures, to March 4.
- Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.
- John Becker, 520 Madison Avenue—Gouaches by Hans Arp.
- Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.
- Brooklyn Museum, Eastern Parkway—Oil paintings and sculpture by Brooklyn and Long Island artists, to February 26.
- Brummer Gallery, 55 East 57th Street—Sculpture by Pablo Gargallo.
- Frans Buffa & Sons Gallery, 58 West 57th Street—Still life and landscapes by Dooyeward, to February 28.
- Calo Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.
- Carnegie Hall Art Gallery, 144 West 57th Street—Paintings by members of "Artists of Carnegie Hall, Inc.," Leroy MacMorris' model for murals in Nelson Gallery of Art in Kansas City, to March 24.
- Cas-Delbo Galleries, Fifth Avenue at 49th Street—Oil paintings and pastels by Frederico Zandomenighi, to February 28.
- Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.
- Contemporary Arts, 41 West 54th Street—Paintings by A. Harrington, paintings by boys from Taxco, Mexico, to March 10.
- Delphic Studios, 9 East 57th Street—Sculpture by Adam A. Sanders, to February 25; watercolors by Ina Perham Story.
- Demotte, Inc., 25 East 78th Street—Rare Gothic art and tapestries.
- Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.
- Downtown Gallery, 113 West 13th Street—Recent work by Peggy Bacon; heroic figure, "Babe Ruth," by Reuben Nakian, to March 3.
- A. S. Drey, 680 Fifth Avenue—Paintings by old masters.
- Durand-Ruel Galleries, 12 East 57th Street—Important loan exhibition of XIXth century French masterpieces for the benefit of the Children's Aid Society and the French Hospital, organized by Paul Rosenberg and the Durand-Ruel Galleries, to March 10.
- Ehrlich Galleries, 38 East 57th Street—Mrs. Ehrlich—A new collection of antique English furniture and accessories.
- Eleuth St. Gallery, 61 West 8th Street—Exhibition of watercolors by Nathaniel Dirk, February 26-March 17.
- Empire Galleries, 620 Fifth Avenue—Paintings of horses and sporting subjects by Edward Herbert Miner, to March 10.
- Elcetera, 71 East 57th Street—Pastel drawings by Hattie MacCurdy, to March 6.
- Ferargil Galleries, 63 East 57th Street—Recent work by Olin Dows, to February 23; Art for the Garden, to March 15.
- The Fifteen Gallery, 37 West 57th Street—Paintings by Isabel L. Whitney, to March 3.
- French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.
- Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.
- Gallery, 144 West 13th Street—Paintings by Waldo Peirce, to March 10.
- Jean Gause Gallery, 4 East 53rd Street—Exhibition of fashion drawings and illustrations by Jane Muller, to March 9.
- Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Malvina Hoffman's sculpture, "The Races of Man," to March 3; prints by Hassam and Benson, to February 28.
- Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings of the sea by Frederick J. Waugh, February 27-March 17.
- Marie Harriman Gallery, 61 East 57th Street—Paintings by Walt Kuhn, to March 3.
- Harlow, McDonald Co., 667 Fifth Avenue—"Americana," to March 1.
- Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.
- Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.
- Kennedy Galleries, 785 Fifth Avenue—Recent watercolor drawings by James McBey; drawings by Julius Komjati.
- Keppel Galleries, 16 East 57th Street—Lithographs and drawings by George Bellows; exhibition of prints.
- King Hooper Mansion Galleries, Fuller Bldg., 41 East 57th Street—Exhibition of early American furniture and decorations, including two portraits by John Singleton Copley of Mr. & Mrs. Joseph Hooper.
- Kleemann Thorman, 38 East 57th Street—Paintings and prints by American artists.
- Knoedler Galleries, 14 East 57th Street—Ninth Annual Exhibition of Engravings and Woodcuts of the XVth and XVIth Centuries, to March 10; paintings by Dutch and Flemish masters of the XVIIth century, through February.
- Kraushaar Galleries, 650 Fifth Avenue—Sculpture by Polygnotus Vagis, to March 3.
- Kuhne Galleries, 59 East 57th Street—Exhibition of modern art in the home: paintings, sculpture, lithographs, prints, modern rooms and furnishings in co-operation with the Downtown Galleries.
- John Levy Galleries, 1 East 57th Street—Paintings by old masters.
- Julien Levy Gallery, 602 Madison Avenue—Sculpture by Helene Sardeau, to March 3; "Candid Camera" by Remie Lohse, to March 5.
- Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by Kleinschmidt, to March 17.
- Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.
- Macbeth Gallery, 15-19 East 57th Street—Retrospective exhibition by C. K. Chatterton, miscellaneous show of drawings, to March 12; watercolors by J. W. Taylor, paintings by Henry Burkhard, to February 26.
- Macy Galleries, Broadway and 34th Street—Contemporary American Artists, through February.
- Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Paintings by Henri Matisse, to March 3.
- Metropolitan Galleries, 750 Fifth Avenue—Works of Rare Old Masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of New York State furniture, to April 22; Fahnstock collection of laces and Blaque collection of textiles, through June 3; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls, through April 1.
- Milch Galleries, 108 West 57th Street—Paintings by Stephen Etnier, February 26-March 1.
- Montross Gallery, 785 Fifth Avenue—Sculpture by Jane Wasey, paintings by Domenico Mortellito, February 26-March 10.
- Morton Galleries, 130 West 57th Street—Paintings by Doris Rosenthal, to March 5.
- Museum of the City of New York, Fifth Avenue at 104th Street—Costumes worn at the Prince of Wales Ball, 1860; the History of Central Park, 1852-1933; Tal-ly-ho coach; a Caleche of 1895; "Vanishing New York," photographs of frame houses on Manhattan Island in 1932.
- Museum of Modern Art, 11 West 53rd St.—International Exhibition of Theatre Art, to February 26.
- National Arts Club, 15 Gramercy Park—Memorial exhibition of work by eight former members.
- Newark Museum, N. J.—Modern American oils and watercolors; Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture. Closed Mondays and holidays.
- New School for Social Research, 66 West 12th Street—Colored reproductions of paintings by Pieter Brueghel the Elder, to February 28.
- New York Historical Society, 4 W. 77th Street—Exhibition of American miniatures and cabinet portraits, representing well known artists and subjects.
- New York Public Library, Central Bldg.—Illuminated manuscripts from the Morgan collection, through February; drawings for prints, in Print Room, to March 31; exhibition of illuminated mss. in the Spencer collection; recent additions to the print collection (closed Sundays).
- New York Public Library, Hudson Park Branch, 64 Leroy Street—Metropolitan Museum's traveling exhibition of "China and Japan: An Exhibition of Far Eastern Art," to March 18.
- New York Public Library, George Bruce Branch, 518 West 125th Street—Metropolitan Museum's traveling exhibition of "Arms, Armor, Textiles and Costume Dolls, 1492-1776," to April 1.
- New York Society of Women Artists, 745 Fifth Avenue—1934 exhibition, to February 28.
- Newhouse Galleries, 578 Madison Avenue—Paintings by Richard Ederheimer, to March 17.
- Arthur U. Newton, 4 East 54th Street—Impressions of Haiti and wall panels and screens by Helen Treadwell, to March 3.
- The Panhellenic, 3 Mitchell Place—Exhibition by the Haaren Potters, to March 1.
- Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.
- Georgette Passedoit Gallery, 485 Madison Avenue—Drawings and watercolors of contemporary French artists, to March 7.
- Rehn Galleries, 683 Fifth Avenue—Paintings by Peppino Mangravite, February 26-March 18.
- Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.
- Rockefeller Center Forum, 30 Rockefeller Plaza—Municipal Art Show, opening February 27.
- Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.
- Schultheis Galleries, 142 Fulton Street—Paintings and art objects.
- Schwartz Galleries, 507 Madison Avenue—Paintings by Lucile Howard, to March 3.
- Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.
- Jacques Seligmann Galleries, 3 East 51st Street—Sculpture by Helen Haas, to March 10.
- F. & A. Silberman Gallery, 22-24 East 57th Street—Paintings by old masters.
- W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin: five renaissance modern rooms by W. & J. Sloane.
- Marie Sterner, 9 East 57th Street—Portraits by Frances Greenman, to March 3.
- University Settlement, Eldridge and Livingston Streets—Metropolitan Museum's traveling exhibition of "Ancient Egypt, Its Life and Art," to April 15.
- Valentine Gallery of Modern Art, 69 East 57th Street—Paintings by modern French masters.
- Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and paneled rooms.
- Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.
- Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antique and objets d'art.
- Julius Weltzner, 122 East 57th Street—German and Italian primitives.
- Wells, 32 East 57th Street—Chinese art.
- Weyhe Gallery, 794 Lexington Avenue—Frescoes and drawings by Howard Cook, to March 10.
- Whitney Museum, 10 West Eighth Street—Memorial exhibition of work of Maurice B. Prendergast, to March 22.
- Wildenstein Galleries, 19 East 64th Street—Paintings by Pierre Bonnard, beginning March 1; paintings by old masters and rare French XVIIIth century sculpture, furniture and decorations.
- Yamataka Galleries, 630 Fifth Avenue—Chinese and Japanese art.
- Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.
- Zhorowski Gallery, 460 Park Avenue—Paintings by modern French artists.



DEMOTTE
INC.

ROMANESQUE, GOTHIC & CLASSICAL WORKS OF ART
STAINED GLASS
PERSIAN MINIATURES
MODERN PAINTINGS

NEW-YORK
25 EAST 78th STREET

PARIS
27 RUE DE BERRI (VIIIe)

WELLS
OBJECTS OF ART
INC.

ORIENTAL ART

32 East 57th Street

New York

A. S. DREY

OLD PAINTINGS
WORKS of ART

680 FIFTH AVENUE

NEW YORK

DOWNTOWN GALLERY
BABE RUTH by
REUBEN NAKIAN
PASTELS and PRINTS
by PEGGY BACON
113 WEST 13th ST. - NEW YORK

Around the Galleries

By Jane Schwartz

(Continued from page 13)

Thasos, the artist studied at the Beaux Arts and later exhibited at the Brooklyn and Whitney museums. Upon the whole, he handles his plaster and bronze rather clumsily, alternately sacrificing emotion for design and design for emotion. He tries to be modern but does not overtax himself during the procedure. However, he is at his best when not beset with extra-conventional problems. In this category are "My Grandfather," which is carefully modeled with consideration for each bone and muscle in the head, and the portrait of William Cullen Bryant.

Besides the Peggy Bacon exhibit at the Downtown Gallery, there are two other reasons for taking an excursion to the more southern regions of our city. The first is a group show of work by the art students of the New School of Social Research. The class of Camilo Egas presents a series of oils illustrating various problems in color and in special forms. Among a great deal of good painting are canvases by Oberlander and Kelly, which stand out especially. Some of the pupils of Jose de Creeft have produced bronzes and wood sculptures showing a decorative trend in the modern idiom. In etching, Nat Lowell is at hand with a show of black and white, while Erika Giovanni Klien's "workshop in design and painting" has completed some admirable work, exemplifying her initial purpose of "re-awakening the capacity of the adult mind for rhythmic creation." Magnificent color reproductions of paintings by Breughel, which illustrate J. B. Neumann's lecture course, are on view at the same time and should certainly not be missed, especially since original works by this master are rarely found in American museums and collections.

The Gallery 144 West 13th Street is presenting the recent work of Waldo Peirce, in which may be found all the gusto and force of this vivid personality. One could discuss many of his paintings at considerable length, but lack of time forbids. We liked, particularly, "After the Show" which Mr. Peirce painted from his automobile. Elephants are seen tearing the tent stakes out of the ground while the early moonrise and bright glare of the huge arc lights present interesting problems of cross lighting. Often, as in the "Fiestas de St. Firmin," where the crowds are completely unified in a splendid arrangement of figures, the scene is charged with effective dramatic feeling. Among the numerous still lives, we particularly enjoyed the uncataloged "Pond Lilies," the fine painting of game and a large decorative

flower piece, entitled "Wild Daisies." The artist's two charming children figure as principals in many a canvas, in particular "Chamber Music," lacking in the garish color which sometimes mars such works as "Fiddle and Mandola." The watercolors frequently display an almost unbridled sense of humor, such as is evidenced in the great hunting scene where Hemingway shoots at a sparrow while Peirce hides behind his braver friend.

Coming uptown again, there are pastel drawings of Chinese temples by Hattie MacCurdy for the enthusiastic follower of Far Eastern subjects. Most of them were done from the western hills near Peiping which, under Imperial patronage, are still the objects of pilgrimages. The delicacy of the artist's color and the cool and calm of her drawing both reflect the quiet peace of these seemingly eternal Buddhist shrines. While most of the pastels are alike in their serenity of spirit, our favorite was the charming spot in which the priests are ordained.

People who love the sea generally love marine paintings, often more or less regardless of aesthetic treatment. In the exhibit by Paul Gill at Cronyn & Lowndes, there are many boats and still more waves, both seen separately, or even simultaneously. If, in addition, the rather weird skies can be accepted, the exhibition should find its quota of admirers.

We can't even recommend subject matter in the fifteen gouaches by Hans Arp at the John Becker Gallery. A quotation from the artist's diary is perhaps the best answer to the whys and wherefores of the case: "A picture or a plastic object for which no object was pretended, I find as concrete and as perceptible as a leaf or a stone." It all goes back to our old friend Dada. Under this gentleman's influence, the trend "turned against cubism, futurism and even expressionism and towards a new deal of constructive purity." I suppose that there must still be people who can attain spiritual or neurotic appeasement from these little bits of white and colored matter set against solidly colored backgrounds without any coordination of design. However, we find that we have outgrown the infantile walls of Dada, which can perhaps be quieted only by nightly promenades by an overly-tolerant parent.

C. K. Chatterton illustrates the trend which modern art has taken in its reactionary course and, perhaps, he illustrates the trend when it has been pushed too far in the opposite direction. His painting, at any rate, seems to charge too directly into the zone of realism without preserving the imaginative touch which the so-called "modern art" was supposed to have left as remnants. His scenes of American life are interesting, clear-cut appraisals of native scenes including Main Streets, irate surfs brushing up against the northern rocks, a Newburgh ferry and camping scenes at Ogunquit.

As the foreword says, "there is nothing morbid or morose in his work" which, in view of his professorship in art at Vassar College, insures less artistic pathology among these damsels. When too great pictorial emphasis gives way to a simplification for the sake of design, Mr. Chatterton pro-

duces work of much interest, as in his lonely views of houses which are clearly silhouetted against the sky.

In the downstairs gallery, Burkhard and Taylor divide honors in a joint show. The former does decorative schemes in oil around handsome series of flowers, while the latter frequently achieves a purity of line in numerous water colors. A screen by Adolf Dehn will probably command more attention than the double efforts of these two artists.

The week closes with a show of Charles Kuhn at the New Weston Hotel. His style of painting has a habit of altering frequently so that when one is about to draw a conclusion, a startlingly different procedure changes one's mind. The artist never saw a painting until he was twenty-one, which in itself is remarkable and the fact that he has reached a high point in technique by himself deserves praise. Untaught to restrain emotion, it becomes perhaps over-evident in such pieces as "The Dead," but upon slight checking, this capacity to feel is transmitted to the spectator without sentimentality. "The Long Man" illustrates both this quality and a mastery over compositional devices, which appears again in "Psychiatric Ward."

ANDOVER

An exhibition of "Silver Made in New England" is being shown at the Addison Gallery, Phillips Academy until February 15. Examples of recently designed flat silver and hollow ware have been lent by: The Gorham Company, Providence, R. I., International Silver Company, Wallingford, Conn., Reed and Barton, Taunton, Mass., Society of Arts and Crafts, Boston, Mass., Wallace and Sons, Wallingford, Conn., Towle Silver-Smiths, Newburyport, Mass., and the two master craftsmen, George C. Gebel, Boston, Mass., and Arthur J. Stone, Gardner, Mass. A number of rugs of contemporary feeling, designed by leading European textile designers, executed and lent by Bigelow-Sanford Carpet Company of Boston have been used as a background for the silver. It will be found in viewing the exhibition, that the vogue for colonial interiors has led to countless reproductions or adaptations of many of the Early American and Old English silver patterns. There are pieces of hollow ware and patterns of flat silver, however, which give evidence of the movement to find new forms that represent the spirit of the day and lend themselves to decorative schemes, irrespective of period. The present exhibition is one of a series on the Decorative Arts which are being held at the Addison Gallery during the winter months.

The Denver Museum Reports Gains Made During 1933 Period

DENVER.—The year just past marks a great milestone in the museum's progress, according to the report by Director Cyril Kay-Scott appearing in the *Rocky Mountain News*. During this year were completed the finishing and installation of the entire space devoted to art museum purposes in the Denver City and County Bldg.

"Thus we have seen, in less than the period of three years," Mr. Kay-Scott writes, "our museum change from the status of a small institution of its class to a major institution of its class, as thoroughly developed in both size and activity as other art museums in cities of Denver's size throughout the country."

"Perhaps many of my readers do not realize the very considerable extent of our plant and routine offerings. During the writer's directorship of the institution (and I wish to make it very clear that I do not claim credit for more than a small part of this progress, which was made possible by splendid co-operation of the mayor and city government and the trustees and staff of the museum) we have more than trebled the importance of the museum."

"Instead of 57,000 then in round numbers using the museum, we have in 1933, 140,000 in round numbers using the museum. The space we are responsible for has more than trebled."

"During 1933 we exhibited for the citizens of Denver some sixty transient exhibitions consisting of the best foreign, national and local collections obtainable. At the same time we have kept on display eleven important exhibitions belonging to or loaned to the institution, besides smaller occasional groups."

"Within the museum small study groups with well over 1,000 attendance were conducted by staff experts in 1933. In addition to this, over a dozen formal evening extension classes were held in the institution. Some twenty art and cultural groups, usually addressed by speakers not on the museum staff, held meetings in the galleries. Over 700 such meetings were held."

"The total number of art treasures that have been on permanent display during the year is 5,876. These include examples of paintings, prints, drawings, sculpture, porcelains, furniture, textiles, Oriental art, Indian and primi-

tive art and various other categories of art objects. In value they range from comparatively small price to very costly items. Our most valuable painting is estimated by experts as representing \$30,000, our most valuable piece of sculpture as representing \$20,000.

"In addition to the objects on permanent display we have in storage 3,631 catalogued items. These can be exhibited at any time when the museum desires, and bring our total of permanent possessions and long-time loans up to 9,557 already catalogued. The completion of the catalog from our archives, now nearing its final pages, will probably show 10,000 objects."

"During 1933 we have shown, besides our own possessions and permanent loans, about 4,500 art treasures from outside the institution. These include paintings, drawings, prints, Indian art, stage designs, ecclesiastical art, photography, Mexican and other crafts, textiles, reproductions of famous paintings, etc."

"Over 500 paintings and other exhibits were sent by the museum to different points in and near the city for the benefit of those who find it difficult to visit the galleries."

"Many of our permanent exhibitions are also from time to time used outside the museum as illustrative material for art addresses and educational lectures both by members of our staff and others."

"In giving thus a brief survey of our activities during the year just closed, I wish to express my great appreciation to the president and trustees of the museum association, to the mayor and council of the city and county and to my unusually fine and competent staff. Without the interest and enthusiasm of all these, such a year would have been impossible in such difficult times."

"As for 1934, I can only say that we will do our best. The drastic reductions in our income are the inevitable corollary of our general situation. No one is to be blamed. Nothing but unqualified praise is due everyone interested in the museum's work. It is to be hoped that, during the year to come, every citizen of Denver in financial condition to do so will make a special effort to help us maintain our unselfish service to this city, state and region."

RESTAURANT LARUE

480 PARK AVENUE, N. Y.

(Private Entrance on 58th St.)

"A Restaurant of Distinction, with that French Atmosphere, in the Heart of the Art District"

PETER ANNOUNCES

Dinner Dancing every night, including Sunday, 7:30 until closing.

Luncheon as usual.

Four o'clock COCKTAIL HOUR, dancing to 7 P. M.

No cover charge at any time

Telephone VOLunteer 5-6374

JAC. FRIEDENBERG
President

HUDSON

CHAS. FRIEDENBERG
Vice-President

FORWARDING & SHIPPING CO., INC.
NEW YORK

CUSTOM HOUSE BROKERS

AND

FORWARDING AGENTS

Office:
17 STATE ST.

Warehouse:
323 East 38th St.

EXPERTS IN CLEARANCE

THRU U. S. CUSTOMS OF

PAINTINGS and WORKS OF ART

OLD
MASTERS

IN THE FINE ART OF

PACKING AND SHIPPING OF ART OBJECTS, PAINTINGS, FURNITURE, AND HOUSEHOLD EFFECTS TO AND FROM ALL PARTS OF THE WORLD.

WAREHOUSE, PACKING and SHIPPING DEPARTMENT

On arrival of shipments at the port, we can arrange for U. S. Customs examination at our warehouse (under Customs regulations) where our facilities and experienced employees permit us to assure the most careful handling, unpacking and delivery.

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE FOLLOWING CITIES:

LONDON

PARIS BERLIN HAMBURG VIENNA BARCELONA MADRID SEVILLE GLASGOW ROME FLORENCE VENICE NAPLES MILAN BRUSSELS CANNES NICE GENEVA LUCERNE ZURICH AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND IN ALL PARTS OF THE WORLD

Member of the Antique and Decorative Arts League, Inc.

On the "Rue de la Paix" of New York



IN THE CENTER OF THE WORLD FAMOUS ART DISTRICT

THIS HOTEL, long famous as the home of equally famous artists and art patrons, is adjacent to all the galleries and exhibition rooms.

Live here in a "homey" and refined atmosphere among interesting people who appreciate distinctive living quarters.

Completely Renovated



A DISTINGUISHED ADDRESS FOR PATRONS OF THE ARTS

HOTEL GREAT NORTHERN

118 West 57th St. New York
on the same block as Carnegie Hall



distinctive

Furnished and unfurnished suites of 1, 2, and 3 rooms many with terraces, designed for the distinctive living this famous name implies. By the day, month, or year.

Rates from \$4.00 per day

HOTEL DELMONICO

Park Avenue at 59th Street, New York
Hudson Reliance Management